RNI Regn. No. 35624/79
ISSN 0252-8169

Journal of Comparative Literature and Aesthetics

Vol. XXXVI | Nos. 1-2 | 2013

A Vishvanatha Kaviraja Institute Publication

JOURNAL OF COMPARATIVE LITERATURE AND AESTHETICS

Volume : XXXVI : Nos. 1-2 : 2013

A Special Issue on
Intermediality in World Literature

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A VISHVANATHA KAVIRAJA INSTITUTE PUBLICATION
www.jclaonline.org

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INTRODUCTION

ASUNCIÓN LÓPEZ-VARELA

In the western world, the first mention of the concept of world literature (*Weltliteratur*) appears in January 1827, when in his journal *Kunst and Altertum* (Art and Antiquity), Goethe tells his readers that his attention to the reception of Alexander's Duval's play *Le Tasse,* adapted from his *Torquato Tasso* (1790), goes beyond mere personal interest:

> Everywhere one hears and reads about the progress of the human race, about the further prospects for world and human relationships. However, that may be on the whole, which is not my office to investigate and more closely determine. I nevertheless would personally like to make my friends aware that I am convinced a universal world literature is in the process of being constituted, in which an honourable role is reserved for us Germans. (Goethe in Gearey 1994: 224)

In a letter to his friend Adolph Friedrich Carl Streckfuss in the same month, where Goethe adds: "I am convinced that a world literature is in process of formation, that the nations are in favour of it, and for this reason make friendly overtures. The German can and should be most active in this respect;: he has a fine part to play in this great mutual approach." (Goethe quoted in Strich 1949: 349) Exploring the work of Transylvanian comparatist Hugo Meltzl, principal editor of the first journal of comparative literature in Europe, *Acta Comparationis Litterarum Universarum* (1877–88), David Damrosch's essay, "Rebirth of a Discipline: The Global Origins of Comparative Studies" (2006), claims that the idea of world literature emerges from a desire to make local Otherness (in Goethe's case 'German') inclusive. Indeed, if one examines the progression of references within Goethe's discourse on *Weltliteratur*, his wish to include German among the well-established national canons of countries such as France, England, Italy and Spain becomes obvious. In the same month Jan. 31 1827 Goethe is claimed to have said to his disciple Johann Peter Eckermann:

> I am more and more convinced that poetry is the universal possession of mankind […] National literature is now a rather unmeaning term, the epoch of world literature is at hand […] But while we thus value what is foreign, we must not bind ourselves to some particular thing, and regard it as a model. We must not give this value to the Chinese or the Serbian or Calderon or the Nibelungen. And if we really want a pattern we must always return to the ancient Greeks, in whose works the beauty of mankind is constantly represented. All the rest we must look at only historically; appropriating to ourselves what is good so far as it goes. (Goethe in David Damrosch, 2003: 1)

Goethe's idea of world literature is articulated from a desire to include the transnational dimension at a critical period of nation-building; a time of increased trade and communication, which coincided with the expansion of capitalism in the western world, as Martin Puchner (2006) has noted. Emphasizing the transmission and internalization of culture as well as the exchange of creativity and art among diverse cultures, this understanding of *Weltliteratur* became the basis of the discipline we know today as comparative literature.

In a world where socialization equals survival, the creation, distribution and reception of the literary crucially preserves historical, national and transnational memory, the expansion of knowledge and, inevitably, the power-dynamics involved in all these processes. The incorporation of approaches coming from the field of cultural studies into comparative literature highlighted differences in literary transmission across the world, whether in postcolonial contexts (see for instance Said 1978, 1993; Bhabha 1990, 1994), or including the role translation (Bassnett 1993). These incorporation processes into the body of comparative literature were the reason behind Charles Bernheimer's acknowledgement in his 1993 report that the term 'literature' may no longer adequately describe its object of study (1993: 15). Ten years later Gayatri Chakravorty Spivak announced that the discipline was dead.

The current revival of *Weltliteratur* should perhaps be placed within these shifts in points of view, encompassing complex processes of relations and appropriations, frequently including political and economic issues of space-location — both local (self, community, nation) and global (transnational)-— issues that also evolve in time. The evolution of the discipline of comparative literature, possibly unlike any other field of research, stages the many forms and ways to capture processes of simultaneous multidimensional change, across space—by exploring recurring aspects in different cultures, and across time—by searching for historical parallels and differences, inquiring into themes, topics, semiotic processes, stylistics, and so on. From René Wellek and Austin Warren's structuralist conception of the literary work of art as "a highly complex organization of stratified character with multiple meanings and relationships" (*Theory of Literature* 1984: 27) to Damrosch's definition of world literature as "a mode of circulation and of reading" (*What is World Literature?* 2003: 5) and as "writing that gains in translation'' (281), with translation contemplated as "an expansive transformation of the original, a concrete manifestation of cultural exchange and a new stage in a work's life as it moves from its first home out into the world'' (*How to Read World Literature* 2009: 66), the shift in vantage point is indeed spectacular as it opens "multiple windows on the world" (Damrosch, 2003: 15).

The present volume problematizes the concept of world literature(s) even more by re-introducing material concerns into the discussion. Here materiality is addressed in

terms of dynamic systems of relations, rather than structures, where the plural is mandatory, hence the typographical trace. In the thematic issue of *Journal of Comparative Literature and Aesthetics* (*JCLA*) presented here, the physical features of the art work are shown inseparable from the function they perform for individuals and cultures, and exposed to a complex system of relations between creators and audiences, within a market dynamics that includes forms of translation, adaptation and remediation. Damrosch's visual metaphor 'windows to the world' is particularly apt to highlight the ways in which art-forms impact upon each other, showing, for instance, how intermedial transposition (adaptation) from one medium to another has extended representational possibilities, and how processes of intermedial reference (or *ekphrasis*) help thematize other media, as well as how the narratological basis of transmediality enables themes to be presented in more than one medium, thus having a multiplied impact upon literary reception (see also Werner Wolf "(Inter)mediality and the Study of Literature" 2011)

The volume also reflects upon aesthetic tendencies in particular places and at given times, foregrounding economic factors behind intermedial configurations and including a variety of forms of spatiotemporal extensions which correspond, in diverse ways, to overlapping media configurations and generic categories (i.e. drama could be considered both a narrative and a performance; an oral reading of a poem is considered both literature and music, and its recitation accompanied by music and dance is a performance). For Marshall Brown world literature is defined in terms of *close* encounters and their "shock value", with readers facing the literary as that which "retains its alienness even in the original" (Brown "Encountering the World" 2011: 364). This thematic issue of *JCLA* provides a sample of papers that *dis*close the artistic and the literary as a system of relations that enhance the out*moded* subliminity of the sensual; that is, the miracle operated by artistic representation when it sets out to express, by means of its limited materialities however multimodal, the simple/complex feelings that make humans of us all.

It is worth starting with a reminder that the process of artistic creation entails ideational and emotional components, which operate at the unconscious level of inspiration, as well as technical or plastic components, concerned with extra-linguistic matters —plot, characterization, setting, theme, motif, and imagery as expressed 'through' language, as well as with other elements —phonological, morphological, syntactical, semantic—as expressed 'in' language. In early 20th-century Europe, the emphasis on sound and 'speech acts' was fundamental for formalist and structuralist critics alike (see Mukarovsky "Standard Language and Poetic Language." 1970: 43-44), and with poeticity "present when the word is felt as a word and not a mere representation of the object being named or an outburst of emotion, when words and their composition, their meaning, their external and inner form, acquire a weight and value of their own instead of referring indifferently to reality." (Jakobson "Linguistics and Poetics" 1987: 378; for an analysis of the impact of orality on literacy see Walter Ong *Orality and Literacy, The Technologizing of the World.* 1982)

The visual aspects of signs were, for some time, and in certain cultures, considered more limited and "therefore inferior to poetry, both the means (language) and manner (narrative) of representation of which indicate Time in its eternal continuity." (Sukla, *Art and Representation* 2000: 235) Gotthold Ephraim Lessing's reflections on the expressive power of temporal and spatial artistic forms in *Laocöon: an Essay on the Limits of Painting and Poetry* (1766), find an echo in the thought of eminent Indian scholar Ananta Sukla, who contemplates the dialogue between visual and poetic art in terms of temporal (kriyâ vivarta = action modification) and spatial (mûrti vivarta = image modification) changes. "The former indicates the state of continuity (sâdhya) and the latter the state of stagnation (sidha). Pictorial art or a material image (mûrti) belong to the order of spatial modification because it is static and limited in extent, whereas language (and poetry) belongs to the order of temporal modification." (Sukla, 2000: 235; for an in depth study of the role of experience, see Sukla's *Art and Experience* 2012)

In *Black Riders: The Visible Language of Modernism* (1993), Jerome McGann explored how the changes in the form of mass production in the western world during the 18th and 19th centuries caused the remediation (for an explanation of term, please see below) of many aspects of the oral tradition (with an interest in speech and vernacular voices). Paradoxically, the ideological, symbolic and conceptual elements directed attention away from the material aspects of writing because such recognition removed art from nature and emphasized the artificiality of creation, bringing it close to the industrial and mass-production mechanisms that the Romantic imagination rejected. In other non-western cultures, where some of these aspects have remained largely unexplored, iconicity played an important role. For example, while in the west and until the 18th-century, the visual mode was carefully controlled in written texts, keeping metaphorical images tied around discourse, it has always been fundamental in Chinese language and representation.

The explosion of visuality in the 20th-century western art was related to the impact of changing technologies for cheaper image reproduction (fundamentally photography and moving pictures or cinema). The fascination with visual aspects was used to subvert discursive meaning in the works by Marcel Duchamp, the art-game experiments of the Surrealists, the compositions of Tristan Tzara and the Dadaists, Russian constructivism, the anti-art mechanical sensibility of the Futurists, Ezra Pound's Vorticism or Joyce's language puns in *Finnegans Wake.* Many of these early experiments foregrounded the material aspects of language by focusing on graphical coding, the acoustic and visual aspects, and the articulation of meaning through the aesthetic/writing space. They also opened the art work to their audiences and removed partially or entirely the semantic content of discourse, anticipating many contemporary experimental digital works.

In the case of poetry, for instance, linguistic expression has been used to capture the original idea/emotion by echoing biophysical perceptual rhythms in alliteration, homonymy or synonymy, and by means of contrastive variations —antonymy, negative parallelism and other defamiliazing techniques. In the west, the shape of the writing space became more prominent in the late 19th-century, possibly under eastern influence

encouraged with the expansion of European empires. Pattern poems, for instance, were common in China, where pictograms, ideograms, and phonograms were incorporated into poems as part of their writing system. Shapes are also part of many Japanese *haiku*. More research would be necessary to show the crossings between east and west that propriciated the emergence of visual poems in the Greek *Carmen figuratum*, and in later work by various poets such as George Herbert (i.e."The Altar"), Dylan Thomas (i.e. "Vision and Prayer"), Lewis Carroll (i.e."Long and Sad Tail of the Mouse" in *Alice in Wonderland*), as well as e. e. cummings's "L(a", Edwin Morgan's "Siesta of a Hungarian Snake," Francois Rabelais's "epilenie," or Guillaume Apollinaire's "Il pleut". In some of these, as well as in many examples of 'concrete poetry', graphic design and shape are visual complements to the sound patterns that accompany the general perceptual effect of the pieces. The Futurists' "words in freedom" were 'works in progress' (a term also used by James Joyce for his *Finnegans Wake*), open to new multi-sensory experiments particularly the impact of typographic innovation and formats, including ink colours, typefaces, texture of the paper, book-binding technique, etc. All these artistic innovations, tied to changes in techno-material aspects, gradually have enabled a greater interplay of perceptual modes, enhancing diverse forms of emotional and aesthetic charge, alternating between 'showing' (*mimesis*) and 'telling' (*diegesis*). But as W.J. T Mitchell writes in *Picture Theory: Essays on Verbal and Visual Representation* 1994, "The real question to ask when confronted with these kinds of image-text relations is not 'what is the difference (or similarity) between the words and images?' but 'what difference do the differences (and similarities) make?' That is, why does it matter how words and images are juxtaposed, blended, or separated?" (Mitchell 1994: 91) Examples of concrete poetry, conceptualism, abstract expressionism, etc., can be considered the forerunners of contemporary e-poetry, which interestingly, and as this volume shows, questions the narratological turn within intermedial studies.

Traditionally, the transposition of art across media, including writing, painting, sculpture, the performing arts, music or film (*ekphrasis*; from ancient Greek 'speak') was the way by means of which artistic representations shared sense experiences. In literary writing, intertextuality has also enabled textual voices to relate to each other in a local event, bringing forth the cultural experiences of that event. The term 'intertextuality' was coined by Mikhael Bakhtin's translator Julia Kristeva in "Word, Dialogue, and the Novel" 1967). Early studies on the topic (i.e. Brooks, 1971) established textual hierarchies of intertexts such as allusions, quotes, references, footnotes, endnotes, annotations on the margins etc., with regards to the central body of the text. Similarly, T. S. Eliot spoke of three voices in poetry:

> The first voice is the voice of the poet talking to himself—or to nobody. The second is the voice of the poet addressing an audience, whether large or small. The third is the voice of the poet when he attempts to create a dramatic character speaking in verse; when he is saying, not what he would say in his own person, but only what he can say within the limits of one imaginary character addressing another imaginary character. The distinction between the first and the second voice, between the poet speaking to himself and the poet speaking to other people, points to the problem of poetic communication; the distinction between the poet addressing other people in either his own voice or an assumed voice, and the poet inventing speech in which imaginary characters address each other, points to the problem of the difference between dramatic, quasi-dramatic, and non-dramatic verse. (*On Poetry and Poets* 1957: 96)

Literary voices correspond to diverse spatiotemporal contexts and crossings among generic categories, for instance the fact that drama could be considered both a narrative and a performance, and a sung version of a poem, might be both literature and music. These voices are also related to overlapping media configurations that might share metaphoric relations of similarity (what Jakobson termed the axis of 'selection), as in 'ekphrasis' or intermedial reference, or metonymic relations of contiguity (what Jakobson described as 'combination'), as in intermedial transpositions or 'adaptation' from one medium to another. These types of relations are the basis for Jakobson's distinction among genres, with lyric poetry tending toward the metaphoric and realistic prose toward the metonymic.

For Harvard pragmatist and semiotician Charles S. Peirce, signs can be divided in phenomenological terms in icons, indexes and symbols. Icons would be determined under relations of space-time similarity, while indexes under contiguity. Symbols are abstract and arbitrary, including verbal levels—morphemic, lexical, syntactic, or phraseological. Research on conceptural metaphor has also pointed toward the idea that all signs, to various degrees, have a physiological grounding based on human experiences with spatial contiguity, temporal simultaneity, and temporal succession, aspects that determine not just literary genres but also media configurations (see Lakoff & Johnson *Metaphors we Live By* 1980; Forceville and Urios-Aparisi. *Multimodal Metaphor* 2009; López-Varela *Semiotics of World Cultures* 2012)

Working in the boundaries between literary and cultural studies, early critical studies on intertextuality focused on issues of textual and cultural authority, exploring early 20th-century avant-garde and postcolonial works where textual boundaries were broken or overlapping. Literary theorist Gérard Genette defines paratext as those things in a published work that accompany the text, including illustrations, for instance. For Genette, the paratext is a threshold, not a boundary or a sealed border. It is "a zone between text and off-text, a zone not only of transition but also of transaction: a privileged place of pragmatics and a strategy, of an influence on the public, an influence that ... is at the service of a better reception for the text and a more pertinent reading of it." (Genette *Paratexts: Thresholds of Interpretation* 1997: 2) Kristeva's definition of intertextuality also advances a theory of cultural transfer. Implicit in this analysis is the notion that subjectivity is multiple and that exists in relationship to other subjectivities, a view of communication as dialogical action, materially realized whether in face-to-face conversation —where actions are made known through contextualization cues, that is, verbal registers, non verbal signs (gestures, postures, etc.), prosodic signals (intonation

patterns, volume, stress patterns, etc.) — or in writing and artistic representation, as well as in other forms of human communication. As Bakhtin explained, "prior to the moment of appropriation the word does not exist in a neutral and impersonal language […] but rather it exists in other people's mouths, in other people's contexts, serving other people's intentions: it is from there that one must take the word and make it one's own." (*The Dialogic Imagination* 1981: 294; for a summary of the *History and Poetics of Intertextuality, see* Marko Juvan 2008)

Simillarly, in Michael Halliday & Ruqaiya Hasan's (1976, 1989) semantic model, the ideological and axiological viewpoints present within a text correspond to discursive value-orientation perspectives and socio-cultural positions framed within a typology of metafunctions: thematic content (ideational or experiential metafunction), the attitude of the speaker towards his/her audience, bearing in mind the specificity of the community (interpersonal metafunction), and the resources for giving the text coherence, structure and texture (textual metafunction). Finally, with regards to its educational application, Jay L. Lemke (2005) identifies three primary principles of intertextuality: thematic, orientational and organizational, including Halliday's original three discursive metafunctions, and adding other semiotic modalities such as gesture and multimedia.

Nowadays, many approaches from a range of interdisciplinary fields in the Social Sciences and Humanities emphasize these dialogical and agentive aspects of communication, understood as body acts/performances made known through verbal registers as well as non verbal signs, whether face-to-face or by means of representations (written texts, painted and recorded images, music, film, video, etc.), artistic or not. Because effective communication requires several modes of sense perception to locate things in space and time, whether in situations where participants share the same spatiotemporal coordinates, or in recorded (past) events that use deictic pointers to the original happening, the workings of a given medium — be it biophysical (the air that conducts speech waves for instance) or technological (the printing press; a computer) — are based on experiences where several perceptual/communication modes (or sense modalities) speak across to convey information (for neuroscientific evidence on this, see Zlatev, Racine, Sinha, and Itkonen *The Shared Mind* 2008).

In order to incorporate sensorial aspects from human real life experiences in their art works, creative writers draw analogies with other artistic forms such as painting or photography, just as British author Mary Ann Evans (George Eliot) does in many of her novels under the influence of John Ruskin's *Modern Painters* (1843). An effective way to recall the sense of smell in textual formats, for instance, is by means of synaesthesia and the visualization of food, either in the form of images, or by means of metaphors, as in the story by Patrick *Süskind, The Perfume (1985).* Textual voices or modal combinations highlight the need to understand experience as a dialogue, not just of ideological positions, but also of perceptual modes. In all these contexts, *ekphrastic* as *tertium comparationis* operates according to notions of similarity/difference, expressed by means of metaphors and analogies, in accordance with the way human brains map information mirroring it across sense perceptions (see Zlatev, Racine, Sinha, and Itkonen, *The Shared Mind* 2008).

'Intermedia' was a term used for the first time by English composer and poet Dick Higgins in the newsletter to volume 1, issue 1 of *Something Else Press* (1963) to describe his artistic activities in the *Fluxus* movement. Higgins used it to refer to works "in which the materials of various more established art forms are 'conceptually fused' rather than merely juxtaposed."(18). Although transpositions of art across media were often part of artistic practices, digitalization has enabled easier, faster and cheaper interplay between texts, images, music, video, causing a renewed interest in intermedial studies since the 1990s.

Works such as Valerie Robillard's "In Pursuit of Ekphrasis: An Intertextual Approach" (1998), or Siglind Bruhn's *Musical Ekphrasis* (2000) have explored the synaesthesic intersections between music, words, pictorial image and moving images, the iconotextuality of visual poetry, the simulation of poetry in sculpture, the changes within literary adaptations, or the influence of filmic techniques upon written works. In all these cases, a given medium thematizes, evokes and sometimes imitates elements and structures of another medium in order to stretch semiotic levels to their limits, modify perception and conceptual imagery, and increase immersion and aesthetic response (for a detailed description of previous works on the subject, see Irina Rajewsky 2002, 2003).

Possibly the biggest problem of intermedial studies, and also its major asset, is the fact that research comes from a broad spectrum of fields. For example, comparative literature has often dealt with the study of forms of transmediality (phenomena that are not specific to one medium but common to many of them, although realized differently). In media studies, interest was often directed to media configurations, distinguishing groups of media phenomena with their own distinct intermedial qualities, with film studies playing an important role in the study of spatiotemporal differences. In the late 1990s, and particularly at the turn of the century, with the growing impact of the Internet, research began to include different types of intermedial forms.

Irina Rajewsky's work has proposed several categories that run from mere contiguity of two or more material manifestations of different media to a genuine integration. For instance, she explains that film adaptation can be classified as media combination (of theatre and photography) but also as medial transposition (of a literary text). It is also interesting that she also takes into account contextual aspects such as the production and specificity of material media patterns, which have changed over time, and she goes on to relate their 'intermedial' qualities to their use and reception (distribution is not mentioned). For instance, in the case of film adaptation, Rajewsky explains that the viewer receives the original literary text, not as something on which the film production is based, but as another nucleus that produces crossed relations on the horizontal (not vertical/hierarchical) intermedial level. Rajewsky's approach has the advantage of theoretically distinguishing, for the first time, between intramedial (and thus intertextual) and intermedial references. Within the first, a medium evokes and generates an illusion of another medium's specific practices, as mentioned above. Intermedial references, however, constitute themselves in various complex combinatory

ways in relation to another medium (monomediality) or several media (plurimediality) as in the case of dance theatre.

Werner Wolf's categorization includes intermedial reference (texts that thematize, quote, or describe other media), intermedial transposition (adaptation) transmediality (phenomena that can be represented in more than one medium because of their narratological basis), multimodality (the combination of more than one medium in a given work: e.g., opera, comics, or the words and gestures of oral discourse), and what Marina Grishakova and Marie-Laure Ryan in *Intermediality and Storytelling* (2010) call "a generalized form of ekphrasis", similar to Jay David Bolter and Richard Grusin's (1999) remediation, where a work in one medium is re-represented in another medium.

Since the appearance of George Landow's (1992) *Hypertext: The Convergence of Contemporary Literary Theory and Technology*, the inquiry into the sociological impact of hypertext and hypermedia became intense. The debate on what a medium is and how it constructs culture followed frequently on Marshall McLuhan's footsteps (a medium serves "to *mediate* signs between people"; 2003: 9). Once it was acknowledged that technological mediation is a general condition of culture (studies on anthropology signal the connection between mind-development and tool-making) it was also recognized that this mediation is not neutral. The initial celebration of the social potentialities of digital communication (see for instance, de Kerckove *Connected Intelligence* 1997) was followed by harsh criticism on the digital divide it creates (García Clanclini, Yúdice & Ashley 2001; Norris 2002, and more recently Mark Poster 2006).

Another landmark was Jay David Bolter and Richard Grusin's (1999) volume *Remediation,* a volume that brought forth the idea that a medium appropriates the techniques, forms, and social significance of previous media and attempts to rival or refashion them. The same year, Katherine Hayles published *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics* where, her inquiry was directed from postmodern 'floating signifiers' (see mainly work by Jacques Derrida) to what she calls the 'flickering signifiers' of digital communication, signifiers constructed with the introduction of mathematical random conditions that complicate representation Hayles explains that the semiotic processes mediated by the new digital technologies modify human cognition and acts. "Incorporating practices perform the bodily content; inscribing practices correct and modulate the performance," writes Hayles (1999: 200). Although resistant to change, when incorporating practices mutate, they do so because of the use of new technologies that affect spatiotemporal coordinates in the human body (205). The study of intermediality begins to emerge as a place of border-crossings between art, media, entailing operations with ontological, technological and cultural implications.

This issue of *Journal of Comparative Literature and Aesthetics* begins with a paper by George P. Landow (Emeritus Prof. Brown University), one of pioneers in criticism and theory of Electronic literature, hypertext and hypermedia. Landow discusses precisely modes of conceptualization that combine in what appear to be diametrical opposites under what he terms 'hermaphrodite thinking'. In particular, he

discusses two striking examples, one from the 19th and the other from late 20th-centuries. The first concerns the practice of reading the Bible, particularly the Old Testament, as a semiotic network whose nodes take the form of types and figures of Christ. This self-nesting pattern of narrative framing was prominent in ancient literary examples (see for instance *The Book of A Thousand Nights and a Night*). The second example presented concerns digital texts, and like Biblical typology, they are both used by Landow to call into question assumptions on how people or entities exist in time and in relation to other people or entities. Fundamentally, analogies in this paper bring to the fore the multiple, non-hierarchical entry and exit points in data representation and interpretation in complex informational environments such as the Bible. The metaphor of 'the hermaphrodite' presents identity in terms of complex and 'recursive' intertextual reading patterns, whose unity depends not only on a multiplicity of superpositions and arborescent chronological lines that provide indication of the origins, but also on rhizomatic self-relfexive interconnections that spread by replication and repetition. In complex dynamic systems, events can be chained regardless the connection or not (mere speculation) between individual fragmented scenes, which can also be read as a series. Such a structure forms the basis of some hypertextual links. For this reason, the second part of Landow's paper focuses on a similar dynamic nuclear structure known as 'hypertext', with origins in Vannebar Bush (1945) paper "How we may think," with hundreds of hypertext systems existing before Tim Berners-Lee's information management system and database software project of interlinked pieces of information that would eventually become the World Wide Web, accessed via telephone and satellite by means of Internet (for more details see George Landow *Hypertext 3.0* 2006)

Like in the Biblical nuclear structures, frequently based on journey narratives, hyperlinks are anchored (navigation metaphors are often used when dealing with Internet) in a certain type of document within a homepage. This nucleus is known as 'source code'. Hyperlinks can be unidirectional, bidirectional (followed in two directions so that so both ends act as anchors and as targets), a complex many-to-many links. In World Wide Web configurations, the amount of hyperlinks a given hypertext supports is crucial in offering different levels of openness. The narrative skeleton of many hypertexts is really a network of causal subnuclei based on optional selection. In *The Open Work*, Umberto Eco uses the metaphor of the opera (the title in Italian is *Opera Aperta,* where the word refers simultaneously to the musical composition and to operate/work) to explain the dialogical nature of narrative and its open/ambiguous structure. He also states that the more open a narrative is, the more anxiety it generates on its readers. Likewise, complex nuclear structures increase the anxiety and insecurity of their audiences, as most readers prefer to read for the plot rather than face openness (see Peter Brooks *Reading for the Plot* 1984). As papers collected at the end of this volume show, hypertextual structures, such as a piece of electronic literature, present information in a way that can be read in diverse ways by different users, providing a different aesthetic experience from printed narratives. Depending on the complexity of the hypertext, the choice of hyperlinks and paths would vary for various readers, even if

when asked about the nature of the piece, they might give similar answers. Landow's essay attempts to explain how such a similar answer can be formulated even if a good conceptualization and realization on the author's part can make a work to be revisited infinitely.

T.S. Eliot's statement quoted above mentions the voice of the poet, "talking to himself or to nobody," an assertion that indicates that, unlike conversational voices, the poet's voice might be just aimed at (narcissistic) self-reflexion, not aimed at 'telling' (thus not entering the realm of the symbolic in Lacanian terms). In *Gödel Escher Bach: An Eternal Golden Braid*, Douglas Hofstadter analyzes the characteristics of self-reflexivity in various media. Rather than building on linear cause-effect (narratological) relationships, certain recursive loops create nesting structures that reduplicate messages such as stories inside stories, movies inside movies, paintings inside paintings, and transgeneric and transmedial crossings as well (see Hofstadter 2000: 127). For example, he demonstrates how self-reflexivity in Escher's lithograph "Drawing Hands" is based on a spatiotemporal experience of simultaneous drawing of the two hands (Hofstadter 2000: 10). Such structures are common in Zen aesthetics.

Escher's "Drawing Hands" http://en.wikipedia.org/wiki/File: Drawing Hands.jpg // yin-yangChinesep–}–;

The paper by Li Quingben (Director Institute World Literature, Beijing Language and Culture University), focuses on a well-known poem by Chinese writer Wang Wei. The analysis of "Dwelling in Mountain and Autumn Twilight" shows relations between Zen Buddhism, and somaesthetics, a theory of aesthetics by Richard Shusterman, both based on the concept of non-duality which is also the basis of Li Quingben's own theory of complex cross-cultural crossings (in López-Varela *Semiotics of World Cultures* 2012). Shusterman's neo-pragmatist revisionism, inspired by John Dewey's work, re-thinks art and aesthetics from experience, proposing philosophy as a way of life, the hermeneutics of understanding, the legitimacy of popular art and somaesthetics. Non-duality refers not only to transcendence between dualities such as silence/noise, stillness/movement, outside/inside, subject/object, body/mind, human/nature, as illuminated in Wang Wei's poem. It also refers to transcendence between different cultures. The paper focuses on comparative translation as a mode of transcultural intermediality. It shows how translation, expressed in Saussurean terms, which operates the transfer of an instance of *parole* (message in Jakobson's formulation) from one *langue* (code) to another, is impracticable in cases of languages as distinct as Chinese and English, for instance, where elements in code are not just dependent on

particular orders and rules, but on relations that are not operated under principles based on the duality between the concept (signified) and its acoustic image (signifier), as Saussure claimed. A translator from Chinese would be unable to leave content/ meaning of signifiers intact, and would need to adapt it to the signified, that is, the new set of rules and ideas of the translated language which, n some cases, cultural factors may even render untranslatable.

Continuing with the aesthetic intermedialities of sound, the paper "Musical patterns in William H. Gass's 'A Fugue' and 'The Pedersen Kid'" by Marcin Stawiarski (Normandie Université, France) explores musico-literary intermediality in two works by the American novelist, short story writer, essayist, critic, and former philosophy professor. The paper focuses on Gass's conception and use of language, musicality and musicalization in passages from two works of his fiction — "A Fugue", a passage from *The Tunnel* (1995), a novel that received the American Book Award, hid novella *The Pedersen Kid* (1961). Stawiarski asks to what extent texts that do not necessarily present a direct link to music can be given a musical reading. The article shows that textual musicality in Gass is grounded in traits related to rhetorical and prosodic devices, such as rhythmical and sonorous patterns, and the author's specific conception of thought and language. Musical polyphonic techniques structure both "A Fugue" and "*The Pedersen Kid,*" regulating textual intensity, texture, and temporal unfolding, lending voice to transtemporality. In contrast to "A Fugue"'s overt musicalization, "The Pedersen Kid" exemplifies covert musicalization, where there seems to be a possibility of a transmedial transformation of both narrative time and sentence time (*transtemporality*), and which entails simultaneity, but more fundamentally, the possibility of regulating density and intensity of language zones, building up areas of tension and release around recursive and circular patterns, an intermedial texture that conveys semiotic meanings that allow a and experiential (emotional) understanding of the content. For example, as Stawiarski notes, the lexical associations predicated on fight and hunt are evocative of initiation and reminiscent of the fugue, but there seems to be a correspondence between symbolism in the text and fugal patterns on yet another level related to conflict, tension and passage, as if the musical form were secretly used to provide subconscious patterns for the protagonist's initiation journey. On a more general level, the article reflects upon the textual effects produced by musico-literary intermediality and their cognitive impact (both ideological and emotional) on time structures in fiction.

Nicoleta Popa Blanariu (Universitatea"Vasile Alecsandri"din Bacău, Romania) offers a semiotic approach to an analysis of the measure in which the semio-narrative categories and the Greimasian actantial model are relevant for the understanding of choreographic discourse as reverse ekphrasis. In particular, the study considers choreographies inspired by literary (pre)text or pre-established narrative frames. It is necessary, according to Algirdas J. Greimas, to draw a fundamental distinction between two levels of representation and interpretation: a) an 'apparent' level of the narrative, where its various manifestations are subjected to exigencies characteristic of linguistic

or non-linguistic (particularly choreographic) manifestation substances; b) an 'immanent' level, which may constitute a structural core, where narrativity is situated and organized before its manifestations. Therefore, according to Popa Blanariu, all narrativities share an experiential-semiotic level distinct from the linguistic level, which it precedes. In the case of choreographic discourse, the syncretic – transmedial and multimodal – result of the general narrative structures and of the particular discursive configurations (bodily, rhythmic, spatial). In her discussion of narrative coherence in dance, Popa Blanariu refers to Greimas's distinction between between actants and actors that enables the separation of two levels of reflection upon narrativity, with *actants* related to narrative syntax, and *actors* recognized in the particular discourses in which they occur.

With the transformation of analogue modes of production, distribution and reception in digital environments, inquiries into fiction/non-fiction, real/virtual differences have reached new heights. Discussing the hierarchy between factual and fictional, Peter M. Boenisch's "Choreographing Intermediality in Contemporary Dance Performance," (in Freda Chapple and Chiel Kattenbelt's 2006 collection on *Intermediality and Performance*), revisits the role of analogy in the construction of real and virtual worlds. For Boenisch, the mimetic relationship between the actual thing and the mediatized representation takes the form of a "second order reality", arguing that whether as idealist representation of a crude reality, in terms of the beautiful and the sublime, as a realist rendering of the actual thing, or as a surreal invention in Science Fiction, in all cases the experience, whether factual or fictional, would be felt in the same way because it is authentic in terms of its spatio-temporal effects on the audience. (Boenisch 2006: 110) On the other hand, Marie-Laure Ryan's introductory piece in the collection *Intermediality and Storytelling* (2010), edited by Marina Grishakova and herself, claims that the distinction fiction/non-fiction matters because it affects our interpretation of the information offered. In comparing language to image, for instance, the judgment of fictionality is most important in the case language, she explains, whereas image will be decoded as less fictive.

Before presenting the following paper which deals with historical memory as recorded in textual and pictorial formats, I will briefly discuss previous attempts to distinguish between fiction/not-fiction in the case historical narratives. In *The Distinction of Fiction* (1999), who draws on Käte Hamburger (*The Logic of Literature* 1968), Dorrit Cohn signalled three 'voice' markers that would enable the distinction between fiction/non-fiction; first, fiction's adherence to a bi-level story/discourse model that assumes emancipation from the enforcement of a referential database external to the text which operates in historiographical texts; second, the employment of narrative situations that open to inside views of the characters' minds; finally, the articulation of narratorial voices that can be detached from their authorial origin, in contrast to the fundamental identity between narrator and author that characterizes historical texts (Cohn 1999: 30). The first two, however, are really a consequence rather than a cause of fictionality, at least from the reader's point of view, since they are related to the discourse pact (Coleridge's suspension of disbelief) between author and reader.

As well as these narrative 'voices' that would capture space configurations, in terms of time, sequence was another criterion for distinguishing between fiction/non-fiction. Narratives presenting real facts (i.e. history, autobiography) would tend to use a chronological and forward-looking prospective, moving from cause to effect (teleology), whereas in fictional narratives the characters' recollection and retrospective memory may preserve only some of the reported order of events. It can be argued, however, that utobiography, can also be predicated on a necessary forgetting or distancing in cases of trauma. So, while potentially a source for remembrance, the material traces of the past might be structured by omissions, restrictions, repressions, and exclusions. As such, they expose the ever present dynamics inherent in processes of selection, assemblage and ordering whereby events are made into facts (a fact being that which is affirmed or stated of an event; an event is a fact subject to description or telling). Observing the tendency towards event dissolution as basic temporal occurrence in modernist narrative, Hayden White's (1973) classic *Metahistory* works on the idea of "emplotment", self-reflexive re-writing patterns interwoven in figurative speech that subvert the organization of events, problematizing the borders between fact and fiction. Similarly, Michel De Certeau (*The Writing of History* 1988) examined the role of fiction and the unconscious in the production of a historical text, and proposed the notion of 'anecdote' as a fundamental gap in narrative continuity of the grand historical narrative, a gap that allows the irruption of contingencies, forcing retrospection, recall and reflexivity in the form of a *lieux de mémoires*, a similar conception to the one presented by Jacques Derrida in *Archive Fever*, where speaks about the 'presentness of the past'.

In *Intermediality and Storytelling* (2010), Marina Grishakova's offered a differentiation between two forms of intermedial representations; "metaverbal" (an attribute of verbal texts that evoke images) and "metavisual" (an attribute of images that reflect on the incomplete nature of visual representation. Several papers in Grishakova and Ryan's volume study the workings of memory and sequence in graphic narrative (McHale, Kuskin), moving onto similar issues on television (Mittell), film (Cobley, Ben Israel, Hansen), photography (Baetens and Bleyen, Lehtimaki), advertising (Freitas), and digital technology in its various modes (Page, Ciccoricco, Gibbons). Jason Mittell's cognitive approach examines the diverse ways in which media manage the memories of viewers, from cinema, which requires, like short stories, only short-term memories, to longer pieces of narrative fiction, such as novels, and TV serials, that require the need to maintain long term memory active.

Memory is indeed an essential component of the western classicising cannon, as it becomes established in 16th-century Italian Renaissance. It is during this century, as Lina Bolzoni has pointed out in *The Gallery of Memory*, that literary models are outlined, set forth and fixed to be a fundamental influence as artistic ideals in the following centuries. Influenced by the development and diffusion of printing, the literary and the iconographic canons are defined together, alongside the oratory traditions of memory reinforcement. Works by writers and visual artists are made into intermedial artefacts of recollection, imitation and emulation in which audiences participated just as

they do now in the age of digitalization. The paper by I-Chun Wang (Director Centre for Arts and Humanities National Sun Yat-sen University, Taiwan) explores the intermedial dialogue with historical memory, focusing on the story of the captive queen Zenobia as represented in western historical writing and visual arts. This study brings to light Zenobia's cultural identity, the symbolic meaning of the spectacle in Aurelian's triumph and Rome's disciplining system, thus unveiling the conditions of colonial encounters based on coercion, inequality and conflict. The moral duplicity present in colonial depictions both with regards to the experiences of the colonized and the colonizers, as well as the forms of transmediality used to thematize history, create a formal doubleness that impacts directly on the act of recollection, blurring the differences between historical fact and myth. Here transmediality, as defined by Werner Wolf (2011) can be sen on the level of content in myths which have become cultural scripts and have lost their relationship to an original text or medium.

Irina Rajewsky's research has insisted that the criterion of historicity is relevant with regard to the particular intermedial configuration, but also with regard to the technical development of media, and the changing conceptions of art and media on the part of the media's recipients. ("Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality" 2005: 51). The paper by Annette Thorsen Vilslev (University of Copenhagen) investigates *I Am a Cat* (*Wagahai ha neko de aru*, 1905), the first feuilleton novel by Japanese writer Natsume Sôseki (1867-1916), a study on the workings of multimodal satire and the subversion of the Aristotelian plot from the perspective of the feuilleton form, told through the eyes of a small cat. On January 3, 1868, a group of samurai succeeded in overthrowing the powerful Tokugawa shogunate, and gave Japan an unprecedented impulse to open to western culture and civilization. A closed country with a rigid feudal system organized according to Confucian and Buddhist doctrines of effacing the self, Japan was virtually unknown to the world, and ignorant of western culture. The Meiji restoration abolished this system and introduced ideas from European thinkers in the form of translations that prompted huge changes in Japanese society. With a new awareness of individuality, materialism and success, Meiji Japan embarked upon a quest for "a viable sense of its own identity in the face of the west and, [...] within the socio-political terms of the need to invent, for the sake of modernization, an analogue to the western 'self' as the necessary precursor to the political concepts of 'liberty,' 'freedom,' and 'rights' which are founded upon it" (Pollack 1992:55). The disruption of Japanese Buddhist and Confucian cultural codes and the rapid introduction of totally unknown value systems, made Japanese become obsessed with questions such as "Who am I?" and more fundamentally "What *is* an I?" (Pollack 1992:54)

Thorsen Vilslev's discussion of *I Am a Cat* focuses on the differences between western and Japanese narrative models, alongside Franco Moretti's claims in his *Conjetures,* where he explains that "the modern novel first arises not as an autonomous development but as a compromise between a Western formal influence (usually French or English) and local materials" (Moretti 2000: 58). Sôseki's work was in many ways at

the heart of Karatani's work, which Moretti mentions within the development of literature on a larger world historical scale. The publication of Sôseki's theory *Theory of Literature* (1907) followed that of *I Am a Cat*, but the actual notes for the work were written during the years Sôseki spend studying English literature in London between 1900 and 1902.

The term *feuilleton* originates from the French *Feuillet* (leaf of a book) and consisted on a kind of non-political supplement to newspapers that chronicled on literature art and cultural issues, becoming popular in Europe in the 1800s. Apparently the term was first used by Julien Louis Geoffroy and Bertin the Elder, editors of the French *Journal des Débats* in a supplement which appeared on their journal on 28th Jan. 1800. In 1836 the Paris newspaper *La Presse* began to circulate a separate sheet from the paper with the same title. Several visual features were used to identify the 'feuilleton': it always appeared in the same part of the journal, newspaper or magazine, and established forms of typesetting and vignettes were used as markers. The genre became popular in other European countries, having frequently informal and humorous satirical content that help establish its popularity as a genre of masses. The text was usually hybrid, making use of journalistic as well as literary structures. In English newspapers, a serial story was usually printed, with a huge popularity during Britain's Victorian era. This was possible due to a combination of the rise of literacy and technological advances in printing and distribution (Law 2000: 34) as well as laws that reduced taxes on paper and publication (Law 2002).

Many Victorian novels appeared as either monthly or weekly instalments during a period inaugurated with the successful publication of Charles Dickens' *The Pickwick Papers* (1836). Initially, American periodicals published work by British writers. In the 1840s, Eugène Sue's *Le Juif errant* scandalous best-seller was printed everywhere in Europe and North-America, reaching nearly a million readers in its first year of publication. The novel and its anti-clerical message shocked mid 19th-century society and spawned debates and imitations. Harriet Beecher Stowe's *Uncle Tom's Cabin* was published over a 40-week period by the *National Era*, an abolitionist periodical, starting with the June 5, 1851 issue. Henry James and Herman Melville also published in this form, which allowed authors and periodicals to respond to audience reactions. Gustave Flaubert's *Madame Bovary* was serialized in *La Revue de Paris* in 1856. Leo Tolstoy's *Anna Karenina* was serialized from 1873 to 1877 in *The Russian Messenger*, and Fyodor Dostoevsky's *The Brothers Karamazov* from 1879 to 1880. In his study on "The rationale of Victorian fiction," Lionel Stevenson explained that "When a novel was encountered through the instalments of twenty months, the readers acquired an unparalleled illusion that the time scheme of the action was equivalent to that of real life, and that the events were taking place side by side with those actually occurring in their own daily activities. (Stevenson, 1973: 402) This also occurred in the years of radio serials and continues to happen with popular TV serials, and in online serialization (see for instance JukePop).

Serialization allows detailed descriptions of everyday events and familiar characters that satisfy and engage the general public by means of an emphasis on suspense,

emotional aspects or witty conversations that make people laugh. Sôseki's novel is a satire of the Japanese society of his time, and makes fun of the *noveau riche* of intellectuals, artists, writers and painters. The influence of Sterne's *Tristram Shandy* is undeniable, but the novel also mocks the idea of the universality of English literature, resisting the totalization of a standard past-tense prose (a literary third person focalized *-ta* form) that after the Meiji restoration of 1868 increasingly imported western cultural products and translated or adapted western literature.

The self-nesting narratological structure of the feuilleton centrally locates the transposition of one story into another (transformation of a non-serial story into a serial story) so that it can be contemplated as a generative process. In the Victorian era, audiences were allowed to intervene in the development of the stories by means of letters addressed to the authors of the feuilleton. In the case of *I am a Cat,* translations of world literature into Japanese – such E.T.A Hoffmann's *Kater Murr* (1906; *Tomcat Murr* in English) are used by Sôseki to interfere intradiegetically in narratological terms with the universe of his own novel. In line with Jean-François Lyotard's claim that serial transformation would have had an impact on the continous composition and decomposition of 'grand récits' or 'metanarratives' (Lyotard 1979: 31), with the audience becoming 'mediatized' and involved in the process of creating the fiction. Sôseki's novel also uses elements of immediacy, concrete ideas, impression and sensations, borrowed from what the author termed *haiku shôsetsu*, a blend of western naturalistic perspective and Japanese aethetics which place great emphasis of the affective mode and on his own psychology-inspired theory about the role that feelings play in literature.

The relationship between movement (direct presentation of events or enactment) and stasis (what happens in between episodes) forms the fundamental dialectics of the serial paradigm. In this case, the use of intermedial references thematizes and satirizes its own media specific production and reception, which, due to its serial publication, successively forms the content. The novel incorporates, for example, oral or dramatic media, the aesthetics of poetry as well as specific modes of affective responses. Since the novel defines its own media specificity in relation to other media, creating a storyline punctured by other stories and by the echoes of its own reception, it challenges its own form. The paradigm represents media-centred and reader-centred perspectives, so that the series can be regarded primarily, not as a dialogue between author and audience, but between the medium where the feuilleton is broadcasted (newspaper, radio, television) and its audiences. Thus, it can be regarded as a form of intermediality in its own right.

In the above lines I have briefly described intertextuality as a forerunner of intermediality. Mikhael Bakhtin's *The Dialogic Imagination* (first published as a whole in 1975) included four essays composed in the late 1930s and early 40s, "Epic and the Novel," "From the Prehistory of Novelistic Discourse", "Forms of Time and of the Chronotope in the Novel," and "Discourse in the Novel". In these, Bakhtin introduced the concepts of heteroglosia (the primacy of context over text) dialogism and polyglossia (the many voices of literature), and the chronotope (time space), all of which made a very important contribution to literary criticism. Bakhtin not only shows how different

texts from the past have ultimately come together to form the modern novel; his concept of chronotope provides a basis of genre categorization, an issue to which he returns in "The Problem of Speech Genres", where he hints that genres correspond to distinct communicative modes, literary, legal, scientific, etc.

Interrogating on the semiotic distinction between multimodality and intermediality, Lars Elleström's *Media Borders* (2010) provided important clarifications on both terms and introduced four fundamental modalities in perception and cognition: the material, the sensorial, the spatiotemporal, and the semiotic, all of which constitute media in various ways. "Basic Media" can be identified by their appearance, but there are also, according to Elleström, qualifying aspects such origin, delimitation, the use of media in specific historical, cultural, and social circumstances, and finally communicative and aesthetic considerations. Complex art forms are "Qualified Media," and a technical medium as any object or body that "realizes," "mediates," or "displays" both basic and qualified media. For example, the material modality of sculpture consists generally of solid materiality that can be realized by technical media such as bronze, stone or plaster, but some qualities also arise in perception, and in the case of sculpture, through vision and touch. Furthermore, sense-data cannot be conceived as sensation unless it is given some sort of mental form ('Gestalt' and 'schema' are the terms most frequently used) in the act of perception. Elleström's "sensorial modality" would include the physical and mental acts of perceiving the realized interface of the medium through the sense faculties. This is achieved with the intervention of yet another modality, "the spatiotemporal," that structures perception according to the four physical axes of width, height, depth and time. Thus, while the materiality of a photograph might be considered static, once the picture forms part of a larger composition of moving images, the dynamic and temporal axis is introduced into what we know as cinema or motion pictures. Temporal structures include aspects such as sequence, present in sound (music), in cinematic formats (television, cinema, etc.), and also in the syntactic patterns of human discourse.

Technological changes in communication formats impact directly in genre categorisation. In this volume, the example of Natsume Sôseki's novel shows how the survesion of sequence is indicative of generic changes as well as a new mode of circulation. Similarly, sequence in visual novels and comics operate in a different time as in cinematography. Gçran Sonesson describes the continuous sequence of moving pictures in a film, and sometimes television as "temporal series" and "temporal set", consisting in a number of static pictures united by a more or less common theme, similar to comic strips, graphic novels and photo novels. Temporal links are partly mimicked by traditional reading order, and partly projected by the reader explains Sonesson (1995: 31).

In *Intermediality and Storytelling* (2010), Jan Baetens and Mieke Bleyen's contribution extends Baetens's important work on sequential images and word/image combinations by focusing on photographs, which arranged linearly may constitute narrative sequence, but also a non-narrative series. The authors distinguish between intermedial (multimodal) photonovels, popular in many French- and Spanish-speaking countries, and where photographs are arranged in sequence and combined with words presented in captions or speech balloons, and which work similarly to television soap-

operas, and monomedial photonovels, where the photo-sequences lack word-captions or speech balloons, and images lay exposed to readers' interpretation. In this second example, photonovels do not provide sufficient clues to allow spectators to establish a specific story exemplify a "radically indeterminate narrativity" (181).

Drawing on on the figure of the flâneur, and theorizations by Baudelaire, Walter Benjamin, Gilles Deleuze, Michel De Certeau and Michel Foucault, Sandhya Devesan Nambiar (Jawaharlal Nehru University, New Delhi, India) examines spatio-literary intermediality in the contemporary Indian graphic novels: Sarnath Banerjee's *Corridor* (2004) and Amruta Patil's *Kari* (2008) set in New Delhi and Bombay respectively. The paper situates the argument pro intermedial encounters by engaging heterosubjectivity as an act of seeing that occurs not only in the physical space of the city, but also within the pages of the graphic novel. This study focuses on the way in which the graphic novel uses this heterosubjectivity as encoded within the urban city, mediated through the figure of the spectateur/flâneur.

In the 2012 collection edited by Rui Carvalho Homem and entitled *Relational Designs in Literature and the Arts: Page and Stage, Canvas and Screen,* Martin Heusser explores visuality in the relationship between text and image, noticing how different historical periods, for instance the Enlightenment, or the Romantic period, approach this relationship in different ways. Heusser believes that the context that leads to the visual development of poetry at the turn of the 20th-century has to do with a turn from anabolic (synthetic, complementary or constructive oriented) poetry to catabolic poetry (where the visual component subverts the linguistic meaning (i.e. irrational poetry in Mallarme's times). Though anabolism and catabolism in Modernist poetry are not to be seen as pure categories (these two tendencies seldom intersect, as they do in the Modernist technique of montage), in Modernism catabolic poetry occurred far more frequently, and in its extreme forms (i.e. Lettrism, Dadaism) the resulting text was devoid partially or entirely of any semantic content. Heusser connects the catabolic Modernist poetry with the concept of entropy, situating the Modernist poets at the intersection of Romanticism with postmodernism, in their desire to find a proto-linguistic language and a metaphysical order. Similarly, Tomás Monterrey's suggests that modernist novelists stopped introducing supernatural and unperceived elements (i.e. ghosts, impenetrable characters) with the help of pictures and similar framed images, and instead they incorporated the suggestiveness of the pictorial arts and dismantled the frames that surrounded the un-natural *ekphrastic* elements in order to integrate them in the empirical reality of their narration. Monterrey thinks these unframed objects are charged with a 'semantic dynamism' that prevents them from being clearly defined and associated with any stable meaning; their meaning grows in paradoxical connotations throughout the story; thus, these unframed objects seem to function 'like verbal icons' resembling Lacan's concept of the Real: they reveal the core of the story 'which would otherwise escape language and verbal representability'.

In this thematic issue of *JCLA*, Carolina Fernández Castrillo expands these arguments in her paper "Intermedialities in Visual Poetry: Futurist "Polyexpressivity" and net.art" which examines the crucial role of Futurist visual poetry as starting point in

the creation of an interconnected and expansive net of interdependencies between traditional artistic branches and new media in the western world. At the beginning of the 20th-century, Filippo Tommaso Marinetti and his colleagues launched their systematic program of action as a result of the impact of new technologies on their creative process. They coined neologisms as "polyexpressivity" or "multisensoriality" to define the essence of their cultural productions based on the equivalence and the mixing of media to stimulate and implicate the participant in the construction of a total artwork. Futurist contribution constitutes a milestone in the field of intermedial studies, and it can help determine the idiosyncrasy of net.art and other innovative cultural expressions in the digital age.

Scholars in the field of digital intermediality have been defending for years the peculiarities of the medium, and the fact that layers of machine and human languages obscure the mediated aspects of digital representations, designed to resemble the real as much as possible (thus termed hyper-real; Bolter and Grusin 1999: 24). Sense modalities are combined to produce the effect of authenticity, and not simply of similarity (as in the analogue mode). The illusion of transparency, a feature of the digital media, might blind users to the part it plays in constructing their experiential worlds. The extent to which information may be perceived as 'real' depends on the sense modalities employed, as well as spatiotemporal factors such as the use animated signs. Contributions from semiotics show that iconic signs (images, graphs, diagrams) acquire primacy because they require lower levels of decoding (Eco 1976, 204-5; see Mary-Laure Ryan 2010 mentioned above). Discourse typically has a lower sense modality than photography, television or film, judged to be more realistic because of their higher image content (se also Kress and van Leeuwen 1996).

Not only does the digital medium include more images, it allows the possibility of greater mobility of semiotic units because it is programmed by means of algorithmic code that breaks the continuous and linear data characteristic of analogue media. Digital data units (pixels polygons, voxels, characters, scripts) maintain their separate identities and independence while being combined into even larger objects, explains Lev Manovich (2001: 30). This modularity may modify, as George Landow noted, the hierarchical status of semiotic units (text with regards to marginal notes, foot and endnotes, and so on), particularly in those hypertexts, such as pieces of electronic literature that, unlike databases or institutional websites, do not follow traditional print layouts. The modular structure also facilitates the incorporation of other non-textual units, such as image, video, or sound.

As seen above, examples of *ekphrasis* and intertextuality function according to the notion of similarity/difference expressed by means of metaphors and analogies. In resemblance, meaning derives from the authority of an original which provides authentification. In digital culture, this distinction between original and copy has lost its cultural relevance, a question already pointed out by Walter Benjamin or Roland Barthes in their works referencing to the easier/cheaper reproduction of material formats, for instance in the case of photography and its impact on cultural production. As

mentioned, metaphoric thinking operates by linking concepts at different levels of abstraction, evoking meaning by pointing out similarities or commonalities between two things and transferring qualities from the referent (source domain) to the object (target domain) through implied comparison and analogy, thus making generalization possible (see work on conceptual metaphor, starting with Lakoff & Johnson 1980 and moving on to Charles Forceville's work on multimodal metaphor).

Conventional narrative, built around "a beginning, a middle, and an end" (Aristotle *Poetics* 1955: 55), where the reader's capacity to envision an 'end' that determines meaning (see Kermode 1966: 17, and Brooks, 1992: 22) configures a dynamics of narrativity based on suspenseful prospection, curiosity-driven retrospection and surprise-generated recognition, so that an essential part of reading consists in filling in information 'gaps' by means of inferences (see also Sperber and Wilson 1986; Sternberg 1993). In the case of iconic signifiers (images, graphs, diagrams, etc., according to C. S. Peirce's classification), they typically use a concrete form (i.e. a flag or a statue that might represent the abstract conception nationhood), and maintain a certain condition of analogy with the signified. However, in cases of incongruity, where there is an absence of similarity or the attempt to map one concept onto the other violates cultural norms, a tension that challenges the receptor to find a solution might arise. For Stuart Kaplan (1992), the receptor goes through a response sequence which includes error, puzzlement, recoil and resolution stages, when he/she is confronted with a metaphor. First he/she recognizes that there is an error in the information presented; this puzzlement leads him/her to recoil in uncertainty first and then search for alternative ways to solve the puzzle and seek meaning. Multimodal configurations are complicated because the heterogeneity of signs endows them with greater ambiguity. In the case of online documents, particularly in complex pieces of electronic literature, the linking structure and the hypermedia format problematizes inferiential work by producing weaker implicatures that force the reader to anticipate conclusions in an effort to create meaning (see also Grishakova's distinction between "metaverbal" (an attribute of verbal texts that evoke images) and "metavisual" an attribute of images that reflect on the incomplete nature of visual representation) in her 2010 volume)

In order to establish the workings of these processes, narrative as been proposed as a transmedial *tertium comparationis*, since human conscious recollection operates under cause-effect narratological principles. Research collected in the volume edited by Richard Bauman, *A World of Other's Words: Cross Cultural Perspectives on Intertextuality* 2004, for instance, shows that learning close reading and the workings of intertextual and intermedial connections hightlight abductive thinking processes and expand cognitive connections. Processes of importation and reproduction of source texts into one's own writing, in paraphrase for instance, lead to a better assimilation of the source text. The "narrative practice hypothesis", as part of Shaun Gallagher's research (see his most recent volume *The Phenomenological Mind* 2012), claims that when children listen to stories or play-act (and the same applies to adults who are exposed to parables, plays, myths, novels, etc., also in second language acquisition) they become

familiarized with sets of characters' actions and situations that contribute to help us to understand the other people's reasons and mental states, as well as their attitudes and responses. This process would contribute to develop intersubjective structures in humans.

Work by Werner Wolf (2003, 2005, 2011) has established narratology as transmedial *tertium comparationis* across intermedial configurations. Wolf indicates that intermediality in the broad sense is the medial equivalent of intertextuality. In the narrow sense, it refers to the participation of more than one medium. He uses the term "transmediality" for phenomena such as narrative, whose manifestation is not bound to a particular medium. He uses "intermedial transposition" for adaptations from one medium to another, and "intermedial reference" for texts that thematize other media (for example, a novel devoted to the career of an artist –painter, musician, etc.). This term is also used for processes of *ekphrasis* (for instance, a novel structured as a fugue, as in the case of William H. Gass analyzed in the present volume). Following Wolf, Nicole Mahne (2007) attempted to arrive at a systematic transmedial narrative theory which included media specificity. Her revision of the structuralist differentiation between *histoire* and *discours* enabled her to establish a hierarchy of intermedial combinations with more or less narrative potential, discussing also visual narration, particularly in comics and films, and examining temporal sequences between images and text, focalization, metalepsis, distance, perspective, and other spatio-temporal dimensions.

But narratological analyses do not always work in the same way. Starting from a brief revision of the studies on conceptual metaphor, López-Varela's analysis (2011) of Al Davison's autobiographical graphic novel *The Spiral Cage* shows that the centrality of the 'source-path-goal' conceptual structure upon which memory and narrative are based, is modified by a person who approaches life experiences from a different perceptual frame. In the case of Davison, his condition of spine-bifida is the cause of a narrative frame based on categories such as force and verticality, rather than horizontal motion. The graphic medium allows Davison the presentation of his own way of seeing and sensing the world in a way that can be easily visualized by the reader, something much more difficult to do in the abstract medium of written discourse.

In his 2011 article "Discourses and Models of Intermediality" Jens Schröter identifies four models of discourse: 1) synthetic intermediality: a "fusion" of different media, 2) formal (or transmedial) intermediality: a concept based on formal structures not "specific" to one medium but found in different media, 3) transformational intermediality: a model centred around the representation of one medium through another medium. leading to the postulate that transformational intermediality is located in the processes of representation and 4) ontological intermediality: a model suggesting that media always already exist in relation to other media. Schröter mentions that a 5th model of "virtual intermediality" ought to be considered, but he does not include it.

In 1998, Mark Benstein attempted a narratological explanation to describe ten types of websites: 'cycle, counterpoint, mirrorworld, tangle, sieve, montage, split/join, neighbourhood, missing link and feint'. Some of these hypertextual structures, he argued,

interweave different narratological voices (in Bakhtin's sense) of equal (or nearly equal) weight within a single exposition (see for instance counterpoint). The 'mirrorworld' establishes a second voice that separately parallels (or parodies) the main statement. The 'sieve' and the 'split/join' explicitly guide a user's path and may allow users to experience different episodes or points of view. The 'split/join', however, might be misleading in the diversity of viewpoints represented because no matter which path a user takes through the landscape, the exit is always the same. Bernstein suggests that each structure suits different rhetorical purposes, so argumentation, for example, utilizes a 'cycle' by repeating points or modifying them, and a "tangle" might disorient users in order to make them more receptive to a new argument or an unexpected conclusion.

It is important to point out that in multimodal digital environments signs are distributed on the screen space, their positions themselves becoming signs. Links also take this form because nothing precludes their interpretation and thus they become a signifier (or the sign a link; the sign becomes data, the href destination is the signified), being anchored to texts, images or parts of images, and being marked by underlining, different colour or different coloured background. Images can be signified as links by a coloured border, or by placement on the page, e.g., in the margins or next to a short text describing another page. Some sites make their own icons, images that signify the presence of a link. A link can also be signified by a change when the cursor passes over the link anchor, by changing the link anchor sign, or by a change in the cursor symbol. However, these codes are not universally shared by all Web sites.

Unlike the intralinguistic logical operations of artificial (mathematical) languages, natural languages are never intralinguistic and always heterosemiotic, that is involving signs received through direct multisensory perception and mental representations of the past, present and future. However, more complex intermedial combinations occur when artificial (code) language and human languages are fused together in a piece of electronic literature, for instance. Digital code fulfils the old Futurist dream of achieving an interactive and 'polyespressive' artwork by the principles of 'numerical representation', 'modularity', 'automation', 'variability' and 'transcoding', as described by Lev Manovich in *The Language of New Media.* Manovich explains that whereas old media involved a manual assembly of visual/verbal elements into a composition or sequence, a new media object is able to generate many different versions and variations, which is often accomplished with automation. (2002: 36). Transcoding is described by Manovich media continues to belong to the dialogue of visual/verbal composites of human culture, the "cultural layers", as well as following the system of computer data organization, the "computer layers," 2002: (45).

Certain digital hypertexts, like some forms of concrete poetry, a genre that became popular in the 1950s, resist "telling' and narratology. In other cases, the complex networked structure of links complicates reading paths. In such cases, Aarseth (1997) has used the term *ergodic* to explain the reading process as a work (*ergon*) of selection of paths (*hodos*): "[Cybertext] is seen as a machine—not metaphorically but as a mechanical device for the production and consumption of verbal signs. […] The machine,

of course, is not complete without a third party, the (human) operator, and it is within this triad that the text takes place. The boundaries between these three elements are not clear but fluid and transgressive, and each part can be defined only in terms of the other two. (Aarseth 1997: 21)

In the analysis of Serge Bouchardon's creation *Loss of Grasp,* which won the New Media Writing Prize in 2011, we encounter at least two modalities of enunciation which correspond to multimodal narration (text) and description (text, image, sound). In description the object offers itself to the gaze/ear in the simple coexisting present of its parts. In narrative we can image the gaze of a traveller covering a time span and occupying areas which might offer new vantage points (or points of view). Location, embodiment, and distance enter an intricate set of relations and associations to help 'sense' the loss of grasp by means of several perceptual modes. Bouchardon and López-Varela's discussion shows the dominance of certain sensorial modes -vision, sound, and touch- in electronic texts. In a printed text the gaze moves the narrative forward, at least until the reader turns the page. In digital formats the tactile experience creates the experience of narrative motion, together with eye-tracking movements, introducing information from the outside by means of the tracking movements of the keyboard, the cursor, and the webcam that captures the image of the user. Transition reading cues that organize information and indicate if a previous proposition will be expanded, supported, or qualified in some way following causality rules (consequential/reversed), likeness/contrast, amplification or metonymy/example, are more difficult to identify in intermedial configurations with multiple inks that can be anchored within images, audio or video files.

In the introduction to *Words and Images on the Screen: Language, Literature, Moving Pictures* (2008), Ágnes Pethõ writes that in the last couple of decades, the combination of the principles of media studies and comparative narratology, with an emphasis on intertextuality, dialogism and, more recently, intermediality have come to promote the idea of cinema not only as a mixed medium, but as a prototype for a medium existing and working in a space that lies in-between other media. Cinema studies have contributed to research on intermediality on account of the general interconnectedness of the realms of language and images within movies, but also because of the role that literary models and adaptations have played in the history of cinema. Previous studies, such as *Analog / Digital. Opposition oder Kontinuum?* (2004), a collection edited by Alexander Bohnke and Jens Schröter, explored *mimesis* and visuality as *tertium comparationis* between different artistic expressions and transformations from analogue formats to the digital, a research which was expanded in the 2008 volume *Intermedialität Analog/Digital. Theorien, Methoden,* coordinated by Joaquim Paech and Jens Schröter, extending Paech's own research on cinema studies and adaptation in *Menschen im Kino. Film und Literatur erzählen* (2000)

Unfortunately this thematic issue of *JCLA* does not include a paper on the workings of cinematography and intermediality. Indeed, the primary theoretical approaches towards computer animation have come from the field of cinema studies (for the differences between temporal films -the pixel, magical films -the cut, and graphical films -the vector,

see Susan Cubitt *The Cinema Effect* 2004). In *The Language of New Media,* Lev Manovich uses "the theory and history of cinema as the key conceptual lens through which I look at new media." (2002: 9) His exploration goes in both directions, seeing also how digital media and their capabilities transform cinema, a deep study on how the history of cinema informs and helps us understand new media work. However, its focus falls more on characteristics of new media, imagery and visual narrative rather than on written language and its signifying potential when placed in motion. John Cayley's essay "Bass Resonance," explores the cinematic history of words in motion, focusing on the work of Saul Bass—well known for his animated title sequences at the beginning of films such as *Anatomy of a Murder* (1959), *North by Northwest* (1959) and *Goodfellas* (1990). Cayley's contribution describes some of the effects of Bass' dancing words, aligning his practice with 'concrete' poetics and kinetic texts. Reflecting upon the particular environment and ecology of digital texts, Leonardo Flores (Fulbright Scholar in Digital Culture, University of Bergen, Norway), expands these previous studies that do not completely trace the complexities of textuality in motion. The author argues that the elaborate terminology used to describe the materiality of print texts, with their graphical, bibliographical, and linguistic codes, is available and useful for electronic texts displayed on a screen, but it is incomplete without a discussion of their programmed characteristics. For instance, these might include codes that enable the continuation at a different statement (jump), the executing a set of statements only if some condition is met (choice), the executing a set of statements repeatedly (loop), the executing a set of distant statements, after which the flow of control returns (subroutine), or the stopping the program, preventing any further execution (halt). Thus, his essay presents and discusses a typology of textual behaviours and offers examples of electronic poetry (or e-poetry), perhaps the most concentrated use of language in digital media, as a model of the potential of digital textuality.

The last paper in the thematic issue of JCLA explores sotryworlds in online environments, such as video-games, that enable external/internal perception, for instance by means of avatar identities. Ioan Flabiu Patrunjel (University of Babes-Bolyai, Cluj-Napoca, Romania) debates on the difficulties and problems of adapting classical literature to video-games. Starting from the argument that classic literature texts will never be accurately translated into the video-game medium; resulting always in superficial imitations, the author suggests that art and literature can also become adapted to the continuous cultural and societal changes, thus surviving oblivion. Adaptations of classic literary works to video-games can be accomplished in multiple ways. There are few attempts that superficially recycle the surface of their story-line sources reinvesting in the game narrative the cultural material with a different meaning while maintaining the same title and characters as in the original classic. This is, for instance, the case of *Dante's Inferno*, which in fact only promotes the game by using the already famous literary material. Another way is to make superficial allusions pointing to classic literary works with different purposes, not necessarily connecting the narrative core of the game with the texts mentioned. In this case, allusions are secondary, although perhaps

relevant to reveal the hidden source of inspiration for certain situations, game characters or ideas, explains Patrunjel using the example of the *Devil May Cry* series, which points to the *Divine Comedy*. Another example is *Final Fantasy X2*, which incorporates phrases from *Macbeth* suggesting that the three feminine characters are constructed after the three witches from Shakespeare's play etc. Most of the games remain at this level when recycling cultural material, argues Pantrunjel. There is however, a third way which includes educational games, specifically designed to inspire gamers to read the books. This is the case of *Odyssey* and *Speare*; the first follows Homer's source, while *Speare* informs the player about the Shakespeare's work. These games are specifically designed to promote the literary works. The fourth case includes games that reproduce in their narrative more than just the story or plot, frequently using different layers of meanings in order to not only create intertextual/intermedial allusions but also induce similar aesthetic responses, feelings and atmosphere as the related sources of inspiration. *Silent Hill* and *Call of Cthulhu* are examples of such games and discussed in this paper. According to the author, they demonstrate that the intermedial transition from books to video ludic platforms can be accomplished.

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Hermaphrodite Thinking

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Abstract

Hermaphrodite thinking is a metaphor that calls into question commonplace assumptions, about the way things exist or to what categories we assign them, reminding us that all such categorizations are provisional. They exist not as perfect descriptions of things but as often-useful tools or technologies that come with the obvious cost of limiting the ways in which we think. The paper discusses two striking examples of such thinking, the 19th-century Western theory and practice of reading the Bible, particularly the Old Testament, as a semiotic network of nodes that takes the form of types and figures of Christ, and the 21st-century description of digital texts.

Kew words: Biblical typology, Digital Texts, Inter-media, Non-duality,

In the following pages, I use the metaphor 'hermaphrodite thinking' to refer to those manners and modes of thought that combine what appear to be diametrical opposites. In particular, I shall discuss two striking examples of such thinking (or thought-forms), one from the 19th, the other from the late-20th and 21st, — the 19th-century Western theory and practice of reading the Bible, particularly the Old Testament, as a semiotic network whose nodes take the form of types and figures of Christ, and the 21st-century description of the way all forms of digital text exist in a networked computer environment. Both examples call into question assumptions on how certain people or entities exist in time and in relation to other people or entities. After explaining each example, I shall relate it to a number of material and other contexts that explain how such thinking became not only possible but also necessary.

The existence of the hermaphrodite is the embodiment (pun very much intended) of the Derridean challenge to the idea of gender opposition, if not to the idea of gender difference. The implicit claim of the hermaphrodite, in other words, is not that male and female do not exist, but that treating them as binaries, as diametrically opposite categories, is absurd, since any careful examination of male and female reveals that the beings assigned to such categories share similarities as well as differences, both physiological and psychological. The hermaphrodite, in other words, reminds us how much we take convenient thought forms, *topoi*, or technologies of thinking, as eternal verities instead of the provisional, contingent thought-forms that they are.

Another way to put this is to point out that the hermaphrodite embodies Derridean deconstruction, here not used in its now-common meaning as little more than 'destroy' or 'analyze.' Jacques Derrida, who is perhaps best understood less as a philosopher than as a Zen master, clearing away impediments to thinking and feeling, made an important point when he coined his trendy term. For Derrida an act of deconstruction reveals the illusory nature of binary oppositions that clutter our thinking, such as male/female, red/green, Caucasian/Black, and, of course, the book-as-object and the book-as-text, the latter existing separately from its physical instantiation. Derrida reveals such oppositions to be nothing more than provisional thought-forms that occasionally prove useful but sooner or later mislead once they become accepted as objectively real. Take male/female, looking with a Derridean eye, we quickly realize that it actually comprises not an objectively real opposition but two things that exist as parts of a spectrum. Therefore, opposing any two things, such as designers of traffic lights so usefully did with red/green, becomes merely a convention which only works in a specific context for a specific purpose.

Derrida attacked common binaries, such as presence/absence and inside/outside, particularly as we use them in reference to books. In *Dissemination* (1972; English translation 1981), he uses his characteristically teasing, in-your-face method to deconstruct our foggy ideas about them. Everyone knows books often have forewords and prefaces, sometimes afterwords, too, but we all know, don't we, that such things are *really* not part of the book? "Really?" asks Derrida, who gives his preface multiple titles: "Hors Livre" (outside the book), "Outwork" (as in a fortification), "Hors D'Ooeuvre" (not really the important part of the meal, you know), "Extratext" (something that's . . . what?), "Foreplay" (we haven't arrived at the real sex, yet). "Bookend" (a physical object that holds up books-as-objects, or one that brings books to a close), "Facing" (façade, something, one might add, Ruskin thought might lead architects into fakery) and finally the familiar "Prefacing" (note: an action, not a textual category).

Derrida playfully reminds us of something we all too often forget or ignore: We don't have very good words to explain how visual and verbal texts work. For instance, when Vergil, Dante, and Milton allude to *The Iliad,* we cannot explain in what sense Homer's text is *in* or *inside* these works (as in intertextual allusions, mental images, etc.), nor can we explain in what sense Greek and Roman statues are in (or not in) Renaissance sculpture.

The fascination with the hybrid does not only concern matters of gender, since the principal 19th-century Anglo-American method of reading the Bible stands in relation to past and present, Old and New Testaments. Thus, my first example concerns how Biblical typology can be historical and a-historical, simultaneously, within time and outside of it. The hermeneutics of biblical typology derives from the basic assumption that sacred history, as recorded in scripture, is a divinely created semiotic network in which a series of fragmentary, fragmented anticipations of Christ exist both as historical persons and as partial anticipations of his dispensation. For example, Noah and his ark (*Genesis* 6–9) functions as a Christ's type because he saves the children of God from

destruction. Melchizedek (Genesis 1-4), who saved the wounded with bread and wine, anticipates Christ's sacrifice and the sacrament of communion. Aaron (*Exodus* 4-7), the high priest, prefigures Christ as head of his Church.

In addition to such typological people, this conception of sacred history also includes a wide range of divinely signifying objects or events. Thus, the scapegoat described in Leviticus (subject of a painting by the Pre-Raphaelite W. Holman Hunt) takes on the sins of the God's people and thereby prefigures one key aspect of Christ. In the same way, the rainbow serves as a covenant-sign, a contract fulfilled in Christ, and the precious stones used on Aaron's breastplate and the tabernacle prefigure aspects of heaven. Not all well-known types make much sense. One of the more bizarre ones, the brazen serpent, derives from the part of Exodus in which God sends a plague of serpents to punish the Israelites who had worshipped the Golden Calf. When Moses begs God to save His chosen, deeply ungrateful and unfaithful people, He commands them to pray to Him while looking at a brass image of a snake, which represents their idolatry. Because this brazen serpent was placed on a pole (usually depicted in religious iconography as a T-shaped cross), interpreters took this incident to prefigure the Crucifixion, which makes little sense since the snake in the Bible is a symbol of Satan, becoming here a prefiguration of Christ. According to preachers, scripture guides, and family Bibles, all these examples are part of an elaborate divine semiotic structure of events.

The challenging, puzzling aspect, of such types and figures of Christ lies in their sharp juxtaposition of apparently opposed categories, such as real/figurative (or symbolic), present/future, history/prophecy, and most challenging, the concatenation of individuality (and the responsibility that comes with individuation), conveying the apparently contradictory idea that the individual participates in some essential meta-historical scheme that has such power that it would seem to nullify individuality and free will. According to 19th-century preachers that discuss types, individuals like Moses, Aaron, or Melchizedek who function as types, participates in the so-called gospel scheme.

In each case, an individual person, or to be more precise, an action of an individual, such as Moses striking the rock (*Numbers* 20:11), is both in itself a historical fact while at the same time containing a fragment or fragments of gospel history -, in this particular case at least three, varying depending on the individual interpreter. Thus, in St. Paul's interpretation, Moses striking the rock stands a divinely sanctioned prefiguration of the sacrament of baptism, and this explains the frequent pairing of this act of the Old Testament, with John's baptism of Christ. Far more common, at least in the 19th-century, are two other readings of this (supposedly) historical act. For many, Moses striking the rock functions as a divine reminder that the old dispensation, the moral law, must strike the bearer of the new, that is, Christianity and the new Testament, the Church, its hierarchy, and its rituals and laws. In addition, a third, simpler interpretation occurs again and again in poetry from Donne, Vaughan, to Wordsworth, where the stricken rock prefigures the heart of each individual believer, and where pain, sorrow, and

tribulations are understood to have been sent by God not just as test or punishment (we are back to the assumption that some events have multiple meanings, some of which occur outside objective human time) but also as an awakening, a quickening, of the believer. Moses striking the rock, in other words, here prefigures the virtually infinite number of times and ways God brings grace to the individual believer— a subject found not only in countless sermons and hymns but also in paintings, such as Holman Hunt's *Awakening Conscience*, and poems such as Wordsworth's *Excursion*.

Such emphasis on the historicity, the facticity, of the type derives from St. Augustine's reaction to his earlier Manichean materialism that allowed no room for either spirituality or the spiritual meaning, that is, the metaphorical meanings of the text. Augustine's movement toward his mother's Christian faith, which his *Confessions* present as a perilous voyage to a new homeland in the manner of *The Aeneid,* ended with his belief that both the book of the world and *the* Book, the Bible, necessarily had such a double existence, only one part of which the non-believer can ever access. Augustine, certainly one of the most influential figures in the development of Christianity, arrived on the scene when a battle raged over the nature of the Old Testament: One party urged that believers should adopt the Greek approach, which we see in Hellenic interpretations of the *Iliad* and *Odyssey,* and allegorize the events the Old Testament relates, thereby treating the narrative as a now-useless husk to be cast away once the kernel of Christian truth reveals itself (Robertson, 58). In contrast, the other group, who followed the Judaic approach to scripture, urged that the Bible was literally true, so that one had to understand it in multiple senses or on multiple levels. Augustine, the reformed materialist, tipped the scales in favor of this second approach. Ricoeur's monumental study of the relationship between temporality and narrativity, *Time and Narrative,* devoted to interweaving of history and literature, also finds its impetus in a question posed by St. Augustine in the *Confessions*'s famous Book XI meditation on time. The fusion of the two worlds is, for Ricoeur, at the heart of human condition,

Anyone who has seen the opposed figures of Ecclesia (Christianity, the Church) and Synagogia (Judaism, the Old Law) on the west fronts of medieval cathedrals and in their stained-glass programs has noticed one effect of the belief in typological interpretation of scriptures. When compared to the 19th-century interpretations of biblical typology, those of the Middle Ages rarely take the subtle, elaborate form found in Dante's explication of this mode of thought. More often they take the form of simple opposition. Medieval applications of typology, we might say, so assume, indeed so take for granted, the essential historicity of the Old Testament that they rarely emphasize it. 19th-century typology often does emphasize the importance of the literal or historical level, and I assume it does because it comes from a unique period in Western history, a time when Lockean empiricism had lead to both historicist emphases upon the uniqueness of individual places and events, and the practice of writing and reading fiction increasingly involved the assumptions of realism. The assumptions in other words, that we can only understand reality — and also produce the reality effect — by turning away from Johnsonian neoclassical generalizations to specific information about dialect,

clothing, and setting. This empiricist and historicist emphasis upon verifiable detail produced the characteristic 19th-century approach to typology while, perhaps ironically, eventually leading to its abandonment.

The kind of hermaphrodite thinking about which I am writing fully existed for a very short period in the history of the Bible: the belief in the existence of this particular kind of divinely inspired or created symbolic facticity required, in turn, the belief in the divine inspiration of scripture, and the belief that even in translation every word was absolutely true. The same interest in historicism and realism, however, destroyed the belief on the literal truth of the Bible in less than a century. First came the geologists, who proved to many that neither the biblical description of the creation nor the accepted age of the earth could be literally true. Together with them came the fossil hunters, who showed how much the biblical narrative omitted. Then philologists, who compared Hebrew to other semitic languages, showing that it was hardly the unique, supposedly divine language that many assumed it was. At the same time, early ethnographers' perception of the many similarities between the earliest periods of biblical history and the contemporary Middle East removed yet another supposed uniqueness of the scripture. Even devout missionaries in Africa ended up losing their faith in the literal truth of the Bible when Bishop Colenso began to organize a translation into Swahili. His Zulu translators, who were well acquainted with pastoral life, showed him that no one could possibly move the large numbers of animals that the Bible stated the Israelites had herded across a river. As he and his translators began to look into the matter of numbers he also realized the many inconsistencies of scriptural numeration, and concluded that many mentions of numbers, like one hundred thousand, just meant "a lot." And then, late to the game, came Darwin.

My second example concerns the hermaphrodite nature of electronic documents. These documents confront our sense of reality because they do not in fact exist 'as documents' the way other documents on paper, parchment, or stone do. What we call electronic documents, the electronic documents we *experience* (this is crucial), are virtual, which means in practice that they belong to the world or category of *as if*. With electronic digital computing writing for the first time becomes a matter of codes stacked upon codes, and not physical marks upon physical surfaces. Such digital texts belong to what the late Diane Balestri used to call soft versus hard media, which is to say they are always virtual and take the form of what we see on screen as a document only when software calls them up from a database and, following certain formatting rules, some provided by the software, some by the user, either in the form of style sheets or simple commands, such as spacing or adding a tab. The virtuality of the electronic document, which the fact that it exists in the form of codes rather than physical marks on a physical surface, also means that, since computer monitors and individual readers can increase or decrease font size of the formatted document as it looked when the author finished with it, an electronic document, even one presented as the simulacrum of a printed page, will rarely appear exactly as the author left it. Furthermore (to state the obvious once again), however much the electronic document resembles the printed page and

however many tines it may even become one when printed and therefore physically instantiated or embodied on the physical medium of the page, it still does not have the solid edges or borders of the print on paper document. This lack of boundaries means in turn that any electronic document can exist within several categories or documents at the same time, thus having literally the kind of multiple existences within its basic category of being that print docs can only in the imagination. That is, we can classify or imagine a particular poem as belonging to a category such as a genre or movement. But an electronic document whose authorial edges can be crossed by links and search tools actually does belong to multiple texts and multiple text bases. What this means in practice is that a document that its original author conceived and formatted as a chapter can function as a footnote or annotation in someone else's document. Or using either an online search tool like Google or Bing, or one locally — that is, on one's own machine — a document will leave its original context and become part of a set of texts indicated by a list. In other words, unlike physical documents and the texts they proffer, digital ones always have potential multiple identities and multiple borders.

I began this essay by pointing out that what I semi-seriously termed hermaphrodite thinking calls into question commonplace assumptions, assumptions about, say, the way things exist or to what categories we assign them. It also reminds us that all such categorizations are provisional. They exist not as perfect descriptions of things but as often-useful tools or technologies that come with the obvious cost of limiting the ways in which we think. Hermaphrodite thinking turns out to be especially important at this period of human history, which is one of those rare periods in which the ways in which we think, communicate, and record our thoughts has begun to be pervaded by new paradigms. For much of human history orality, that fundamental technology which makes us human, prevailed, and several millennia ago writing appeared on the scene, eventually having major effects. With the invention of printing from moveable type, many of our modern ideas of self, intellectual property, and literature changed radically, and by the middle of the 20th-century, the information technologies of speech, writing, and printing competed with a plethora of newer technologies, including photography, telegraphy, radio, cinema, and television. Nonetheless, however much as these new technologies pushed against old assumptions, most of us lived within and lived by the paradigm of print. With the appearance of networked digital information technology, such assumptions — which include those about the cost and speed of disseminating ideas, individual creativity, and ways of writing and thinking — no longer accurately, usefully describe much of what we do. Think, for example, the many web publications of scholarly journals that put the fixed, unlinked text online in the form of a PDF — a procedure rather like pulling an expensive automobile with oxen rather than taking advantage of its obvious functionalties. We turn away from the future when we see things only through though the lens of an inappropriate paradigm. We need more hermaphrodite thinking.

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Musical Patterns in William H. Gass's "A Fugue" and *The Pedersen Kid*

MARCIN STAWIARSKI

Abstract

This article aims to investigate musico-literary intermediality in William H. Gass's works by examining both "A Fugue", a passage from *The Tunnel* (1995) and his novella *The Pedersen Kid* (1961). The paper focuses on Gass's conception and use of language, musicality and musicalization. One of the questions raised is to what extent texts that do not necessarily present a direct link to music can be given a musical reading. By analyzing Gass's novella the article demonstrates that the intermedial context conveys semiotic meanings that may allow a better understanding of the contents relating to initiation and rites of passage that the story draws upon, thus providing a new reading of Gass's text. On a more general level, the article reflects upon the textual effects produced by musico-literary intermediality and their impact on time structures in fiction.

Key-words: William H. Gass , *The Pedersen Kid* , *The Tunnel* , fugue, round, canon, initiation, rite of passage, intermediality, musicality, musicalization of fiction

When speaking about his novella *The Pedersen Kid* (1961), American writer William H. Gass once declared: "I've used a fugue, literally" (Castro, "An Interview with William H. Gass" 2003: 76). But then, how *literal* can this inter-artistic rapprochement be in a text that does not even mention music? The reader may well be forgiven for overlooking the musical structure Gass refers to, since the text carefully bypasses any single thematization of the fugue. Intermedial reading clues are somewhat more obvious in "A Fugue" subsection of Gass's novel *The Tunnel* (1995). These two texts belong to two different types of musico-literary intermediality, as defined by Werner Wolf (Wolf, *The Musicalization of Fiction*, 1999: 35-70): on the one hand, *The Pedersen Kid*, implying a covert, non-thematized form of interrelation between music and literature that can only be inferred from extratextual or contextual sources; on the other hand, "A Fugue," where a slightly more overt, not thematized, but at least a more direct interrelation between the two arts is brought into life.

This article aims (a) to bring the musical influence in Gass's works to the fore by examining both "A Fugue" passage from *The Tunnel* and *The Pedersen Kid* novella in compliance with Gass's conception of language and its musicality; (b) to assess ways in which texts that do not necessarily manifest a direct link to music can be given a musical reading by focusing on intermedial time patterns; (c) and to demonstrate that the musical undertext conveys symbolic, iconic or even allegorical meanings that, in the case of Gass's *The Pedersen Kid* allow a better understanding of initiation and rite of passage paradigms the story draws upon.

In fact these two texts offer ample opportunity to raise questions about the interplay of temporal and symbolical contents between different media. Gass's fiction provides an example of intermedial intersections tied to a specific conception of language and thought. Intermediality thus plays a role in construing textual temporalities. Such *transtemporality* is conducive to a new understanding of motives and patterns in Gass's creative oeuvre.

One the most crucial aspects of Gass's writing lies in the author's stance on language and words. Linguistic formalism – motives and patterns – are a token of musical presences within the text, bringing the aesthetic side of language into the spotlight. At a public reading (Gass, "William Gass with Michael Silverblatt", 1998), Gass suggested that readers should feel language physically in their mouths. Such formal and concrete approach to language is brought to bear on the musical condition of Gass's texts.

In *The Pedersen Kid*, a formal structure is immediately perceivable owing to the division of the text that unfolds in three stages, each of which is further divided into three subsections. This distribution is evocative of proportional architecture. and it comes to symbolise circular movement. Furthermore, the author points to a formal, strict constraint the text is modelled upon: "I tried to formulate a set of requirements for the story as clear and rigorous as those of the sonnet" (Gass, "A Revised and Expanded Preface" 1981: xxv).

Both in his essays and in the interviews he gives, Gass makes references to the musicality of language. With varying degrees of literalness, language is thought of as a locus of a character's existence – an individual's life dependent on language or even a subject being dominated and overwhelmed by it. In "Emma Enters a Sentence of Elizabeth Bishop's" (1998), the reader will find a humoristic instance of such relationship of the character to language. In his preface to *In the Heart of the Heart of the Country*, by resorting to the idea of 'possession,' the author underlines the role language plays and the way in which it can become a commanding presence:

> Rhythmic, repetitious, patterned, built of simple phrases like small square blocks […] with magical and imaginary logic […] these stories were fond possessions which fondly possessed their possessor […]. And the best ones were those which sounded, when you heard them for the first time, as if you had heard them many times before. (Gass "A Revised and Expanded Preface" 1981: xxii)

If words create that sense of familiar but mesmerizing effect, it is because they combine and by forming networks and interrelations, just as musical sounds do, they form full-fledged worlds and realities to be inhabited:

[…] I knew that words were communities made by the repeated crossing of contexts the way tracks formed towns, and that sentences did not swim indifferently through others like schools of fish of another species, but were like lengths of web within a web, despite one's sense of the stitch and knot of design inside them. (Gass "A Revised and Expanded Preface" 1981: xxxiv)

For Gass, the musical quality of a text seems to have its roots in such precedence given to language. In an interview, the author highlights the interrelationship between writing and musical composition:

When I'm practicing writing, I'm not visually oriented but auditory, so the writing of it – word by word, line by line – is done by ear, and in that sense music is the dominant art. You actually have both elements: the linear, serial problem – literature does unfold one word at a time – but the completed object has to be conceived as a whole. Those two aspects are interacting, and there's really a tension between them that can be used. (Castro, "An Interview with William Gass" 2003: 75)

Hence, the acoustic side of language plays a crucial role in the very process of writing, showing something about the genetic aspect of Gass's works – the way in which texts get written, but also the way in which Gass imagines them being read. In addition, what is at stake here is the relationship between thought and language, where language itself seems to prevail. In his essay "Finding a Form," Gass broaches his experience of writing, depicting it as a perfect fusion of language and thought: "To see the world through words means more than merely grasping it through gossipacious talk or amiable description. Language, unlike any other medium, I think, is the very instrument and organ of the mind. It is not the representation of thought, as Plato believed, and hence only an inadequate copy; but it is thought itself." (Gass, "Finding a Form" 1996: 35-36) Language is thus liberated from its subservience to thought and made coterminous with it. In another essay, "The Music of Prose," Gass examines the notion of musicality, homing in on sound patterns and rhythmical schemes in prose and drawing musical comparisons:

Yet no prose can pretend to greatness if its music is not also great; if it does not, indeed, construct a surround of sound to house its meaning […]. For prose has a pace; it is dotted with stops and pauses, frequent rests, inflections rise and fall like a low range of hills; certain tones are prolonged; there are patterns of stress and harmonious measures; […] alliteration will trouble the tongue, consonance ease its sound out, so that any mouth making that music will feel its performance even to the back of the teeth and to the glottal stop, […], vowels will open and consonants close like blooming plants; repetitive schemes will act as refrains, and there will be phrases – little motifs – to return to, like the tonic; clauses will be balanced by other clauses the way a waiter carries trays; […] clots of concepts will dissolve and then recombine, so we shall find endless variations on the same theme; a central idea, along with its many modifications, like soloist and chorus, will take their turns until, suddenly, all sing at once the same sound. (Gass "The Music of Prose" 1996: 314)

What seems especially relevant for the purpose of this paper is the fact that Gass frequently compares prose-writing to musical composition and auditory experience. The author goes as far as envisaging himself as a composer rather than a writer: "A lot of rhetorical structures are musical, with their parallelisms and so on. There is also the possibility of carrying on many voices – of polyphony. Most of my own images come, I think, from opera. I have a fondness for the catalogue aria. Often, too, I find myself talking about things in poetic forms. This stanza, I'll say to myself, is giving me trouble, instead of this paragraph. I think: this aria, this duet. (Castro "An Interview with William Gass" 2003: 76)

Several parameters combine to foster musicality of prose language: rhetorical devices, repetitive patterns, rhythmical schemes as well as sound echoes. When writing about his collection of stories, *In the Heart of the Heart of the Country*, Gass reflects on the musicality of language with regard to poetry: "In any case, during the actual writing, the management of monosyllables, the alternation of short and long sentences, the emotional integrity of the paragraph, the elevation of the most ordinary diction into some semblance of poetry, became my fanatical concern. (Gass "A Revised and Expanded Preface" 1981: xxvii)

What then is musicality in Gass's prose? Noticeably, there is a sort of playfulness with language his texts are deeply imbued with, springing from phenomena related to parallelisms, repetitions and rhythmical patterns. It also has something to do with Stephen P. Scher's distinction between 'word music' and 'verbal music' (Scher "Notes Toward a Theory of Verbal Music" 1970). Syntactic mirroring (hypozeuxis), for instance, singles out some structural patterns in "The Pedersen Kid." In the following excerpt, the hypozeuxis is based on {a and b} coordination (underlined) whereas verbatim repetition (italics) allows some of the words to stand out: "Hans had laid steaming *towels* over the *kid*'s chest and stomach. He was rubbing *snow* on the *kid*'s legs and feet. *Water* from the *snow* and *water* from the *towels* had run off the *kid* to the table where the *dough* was, and the *dough* was turning pasty, sticking to the *kid*'s back and behind. (Gass *The Pedersen Kid* 1981: 6, my emphasis) It is noteworthy that the two elements are first exposed {(X: *water '! steam/towels*) and (Y: *water '! snow*)} and then interweaved {X+Y: *snow and towels*}.

Such musicality is far from constituting a purely harmonious aspect of prose. Quite the opposite, since in Gass's novella the narrator's voice is that of an adolescent whose language is predicated on both oral attributes and a subjective frame of consciousness, musicality is a matter of conveying a non linear, not necessarily logical, and a cyclical and repetitive linguistic temporality. The subjective consciousness is, as it were, possessed by language, overwhelmed by it, inhabiting the sentence. Consequently, the musicality of language chimes with emotional aspects. Resorting to a musical metaphor, Gass writes that "the mental representation must be flowing and a bit repetitious; the dialogue realistic but musical." (Gass "A Revised and Expanded Preface" 1981: xxvi)

Dialogues, too, are dependent on specific patterns. In the following excerpt, repetition is magnified due to epizeuxis, which provides a pattern of subsequent

repetition, as well as hypozeuxis emerging in the use of both the infinitive and the negative ("neither", "not", "nothing"): Pa *don't* care about the kid. Jorge.

Well he *don't*. He don't care at all, and I *don't* care to get my head busted neither. He *don't* care, and I *don't* care to have his shit flung on me. He *don't* care about anybody. All he cares about is his whiskey and that dry crack in his face. Get pig-drunk – that's what he wants. He *don't* care about nothing else at all. Nothing. Not Pedersen's kid neither. That cock. Not the kid neither. (Gass *The Pedersen Kid* 1981: 6, my emphasis)

There is a ritualistic or even religious and mystical dimension to musicality, insofar as oralisation and repetition create lists and aural patterns that may remind one of litany-like, obsessive or impassioned prosody. "A ritual effect is needed" (Gass, "A Revised and Expanded Preface" 1981: xxvi), and which has something to do with the role of the body in narrative. On the one hand, the body is reflected within the narrative voice, or the necessity to find an adequate voicing for a story: "[…] few of the stories one has at the top of one's head to tell get told, because the mind does not always possess the voice for them" (Gass, "A Revised and Expanded Preface", 1981, xiii). On the other hand, the corporeity of the verb relates to what Gass describes as an "iron law of composition" that consists in "[…] the exasperatingly slow search among the words […] written for the words which were to come, and the necessity for continuous revision, so that each work would seem simply the first paragraph written, swollen with sometimes years of scrutiny around that initial verbal wound" (Gass "A Revised and Expanded Preface" 1981: xxv). Such verbal wound is the bodily engagement with the constant reprise – the author's rewriting of the text as well as its repetitive unfolding for the reader. While such corporeity suggests a textual growth/outgrowth, the author evokes an almost organic inception of his texts: "They appeared in the world obscurely, too – slow brief bit by bit, through gritted teeth and much despairing; and if any person were to suffer such a birth, we'd see the skull come out on Thursday, skin appear by week's end, liver later, jaws arrive just after eating." (Gass "A Revised and Expanded Preface" 1981: xix) Thus, textual musicality in Gass is grounded in traits related to rhetorical and prosodic devices, rhythmical and sonorous patterns, and the author's specific conception of thought and language. Written at the edges of its own mediality, building up from that swelling verbal wound, the text is formed out of derivation, extension and expansion.

Gass's technique of extension/expansion may be understood in compliance with musical structures, as is the case in one of his more overtly musicalized texts – "A Fugue" passage in *The Tunnel*. This excerpt may be considered a piece of evidence bringing out Gass's interest in formal musical transpositions in literature and as an interesting example of how such musicalization may be brought into being. Gass's insistence on the centrality of the material aspect of language – its musicality – finds its verification in musicalization, defined as a form of "transformation of music into literature" (Wolf *The Musicalization of Fiction* 1999: 51) at a structural level, so that "the verbal appears to be or become […] similar to music or to effects connected with certain compositions" (Wolf *The Musicalization of Fiction* 1999: 51), thus imitating music.

Musicalization here is modeled on a specific type of composition – the fugue – characterized by (a) its polyphonic texture, (b) its monothematism, (c) and its specific

extension of the initial theme. It is defined as a "composition, or a compositional technique, in which imitative counterpoint involving one main theme is the most important or most characteristic device of formal extension" (Bullivant "Fugue" 1980: 9). The main point is that a fugue is not necessarily a form, but rather a type of polyphonic movement, contrapuntal technique, or simply a type of texture: "Fugue has fairly been called a procedure (or even a texture) rather than a form; and fugal treatment is found in many large works in various forms, among them ritornello and sonata" (Bullivant "Fugue" 1980: 9). What is meant by musical texture (the word itself stems from Lat. *texere*, meaning "to weave," thus evoking a specific type of fabric) is the nature of the combination of elements (voices) within a composition, so that, overall, one distinguishes between monophonic texture (melody without accompaniment), homophonic texture (accompanied melody) and polyphonic texture (several intermingling melodies or voices). The fugue is dominated by the latter: at least two "parts" or "voices" combine in the unfolding of the composition.

Equally important is monothematism. Even though fugues for more than one theme do exist, they are more commonly monothematic, which means that there is usually one main theme, called the subject (S) that is taken up, by dint of modifications and mirroring, by other voices. Crucial here is the process of extension and expansion of that single, initial material that will undergo variations by virtue of imitative techniques (imitation). Such extension usually abides by a rather strictly defined process, starting with an exposition, when the subject is announced by all the voices, usually at different pitches. The subject is likely to be easily recognizable, which is why its first entry is frequently unaccompanied. After the subject is announced by the first voice, comes the answer (A), which is either understood as a real answer, that is to say "a repetition of the subject in a different key" (Williams "Fugue" 1906: 116), or as a looser form of imitation of the subject. As a counterpoint to the answer, there is usually a theme which is called the counter-subject (CS) and free parts may be played by other voices (FP). The exposition comprising the statement of the subject by all the voices is the most essential part of a fugue (Boyden, *An Introduction to Music* 1959: 62):

	II	A	CS	FP
I	S	CS	FP	FP
	III	S	CS	
		IV	A	

Fugal exposition

The middle section of a fugue – made up of *episodes* – is freer in terms of its organization, although it commonly consists in a modulated statement of material based on the subject and the counter-subject. However, the composition remains monothematic and contrapuntal all through. It ends with a denser polyphonic part called the *stretto*, and, finally, a *coda*.

In literature, polyphonic texture remains a metaphor that can only be vaguely rendered by a text being read aloud. This impossibility has often been underlined by

critics studying musicalization. Even though Gass writes that "[t]o speak of the music of prose is to speak in metaphor" (Gass "The Music of Prose" 1996: 313), his "A Fugue" can be viewed as drawing on the fugal musical technique. By overtly borrowing a musical title, the passage calls for a structural analogy with music.

But then, what elements and parameters create the effect of musical formalism? As far as musicalization is concerned, three levels should be clearly distinguished: (a) the level of concepts and ideas; (b) that of voices; (c) and that of words and their interrelations.

In terms of concepts, it could be considered that the subject matter dwells on a "refusal": [S] {*not – dog*}. The text is monothematic just like a fugue. The refusal is echoed by the father's order not to feed the dog at home, from which a secondary theme is derived, or a *counter-subject* [CS] {*feed – dog – elsewhere*}. The subject and the countersubject lead to yet another idea which constitutes the answer – the mother feeding or "poisoning" the dog on gin [A] {*mother – feed – dog*}. The three fugal elements are closely intertwined.

It should be borne in mind, however, that the assignation of any one such textual parameter in view of an analogical correspondence with fugal components, is very arduous and verges on the arbitrary. The question of a problematic identification of musico-literary analogies – should one consider a fugal *subject* in a text to be a narrative voice? A theme? A simple sentence? A cluster of words? – has arisen in many musicalization studies (e.g. Witen 2010), which only underlines the difficulty that structural intermediality is confronted with. Gass himself makes use of the term "fugato," suggesting a loose fugue-text relationship (Gass "William Gass with Michael Silverblatt" 1998).

As to the *vocal* level, the text foregrounds a narrative polyphony. Two voices combine: a first person narrator (the son) and the second, more indirect source of utterance (the father). Whereas the mother's words are reported only indirectly, the father's voice may be viewed as a quasi-autonomous narrative source, since it is set up through reported speech and free direct speech. The text thus pits one voice against the other.

As far as the linguistic level is concerned, it is possible to point out: (a) parallelisms and echoes; (b) emphatic articulation through polysyndeton (the coordinating conjunction "and" is used 16 times, "or" 7 times, and there are 8 concessive conjunctions); (c) negativity (17 negative words such as "not" or "never"); (d) word recurrences: "dog," "father," and "mother" ("dog" appears 23 times, but together with its synonyms – "pal," "spitz," and "mutt" – there are 42 occurrences).

By combining the voices (V1, for the son, and V2, for the father), the subject and the derived concepts, a clearly perceptible two-step pattern emerges as an exposition:

[S] {V1} My dad wouldn't let me have a dog. {V2} A dog? A dog we don't need. [A] {V1} My mom made the neighbor's spitz her pal by poisoning it with the gin she sprinkled on the table scraps. [CS] {V2} Feed it somewhere else, my dad said. A dog we don't need. [S] {V1} My dad wouldn't let me have a dog. {V2} Our neighbor's spitz –

that mutt – he shits in the flower beds. Dog doo we don't need. [CS] {V2} At least feed it somewhere else, my dad said. [A] {V1} My mom made the table scraps tasty for her pal, the neighbor's spitz – that mutt – by sprinkling them with gin. (Gass The Tunnel 2012: 239-240)

The pattern may be synthesized as follows, with [S] appearing twice in the two voices, followed by the derived elements [A] or [CS]:

I [S] {V1} {V2}[A] {V1}[CS] {V2}
II [S] {V1} {V2} [CS] {V2} [A] {V1}

Next comes a part that is structured through a combination of elements and then their alternation with a return to the subject and its derivatives:

[A+S] {V2} You're poisoning Pal, my dad said, but never mind, we don't need that mutt. [A+S] {V1} My mom thought anything tasted better with a little gin to salt it up. That way my mom made the neighbor's spitz her pal, and maddened dad who wouldn't let me have a dog. [~S] {V1 } He always said we didn't need one, they crapped on the carpet and put dirty paws on the pant's leg of guests and yapped at cats or anyone who came to the door. [~S] {V2} A dog? A dog we don't need. We don't need chewed shoes and dog hairs on the sofa, fleas in the rug, dirty bowls in every corner of the kitchen, dog stink on our clothes. [A] {V1} But my mom made the neighbor's spitz her pal anyway by poisoning it with the gin she sprinkled on the table scraps like she was baptising bones. [CS] {V2} At least feed it somewhere else, my dad said. [S] {V1} My dad wouldn't let me have a pal. (Gass The Tunnel 2012: 239-240)

This part may be considered as a transition leading to episodes, where the subject is re-announced, modified, as is shown the following scheme:

III [A+S] {V2} [A+S] {V1}
IV [~S] {V1 } [~S] {V2} [A] {V1} [CS] {V2}

The last part seems to echo the episode section [E] in a fugue where the initial material is modulated and further transformed:

[E1→S] {V2} Who will have to walk that pal, he said. I will. And it's going to be snowing or it's going to be raining and who will be waiting by the vacant lot at the corner in the cold wet wind, waiting for the damn dog to do his business? Not you, Billy boy Christ, you can't even be counted on to bring in the garbage cans or mow the lawn. [E2→S] {V2} So no dog. A mutt we don't need, we don't need dog doo in the flower beds, chewed shoes, fleas; what we need is the yard raked, like I said this morning. No damn dog. [E3 →A+CS] {V2} No mutt for your mother either even if she tries to get around me by feeding it when my back is turned, when I'm away at work earning her gin money so the sick thing can shit in a stream on the flower seeds; at least she should feed it somewhere else; it's always hanging around; is it a light string in the hall or a cloth on the table to be always hanging around? [E1+E2→S] {V2} No. Chewed shoes, fleas, muddy paws and yappy daddle, bowser odor: a dog we don't need. Suppose it bites the postman: do you get sued? No. I am the one waiting at the corner vacant lot in the rain, the snow, the cold wet wind, waiting for the dog to do his damn business, and I get sued. You don't. Christ, you can't even be counted on to clip the hedge. You know:

snicksnack. So no dog, my dad said. [E4→E1+E2+E3] {V1} Though we had a dog nevertheless. That is, my mom made the neighbor's pal her mutt, and didn't let me have him for mine, either, because it just followed her around – yip nip – wanting to lap gin and nose its grease-sogged bread. So we did have a dog in the house, even though it just visited, and it would rest its white head in my mother's lap and whimper and my father would throw down his paper and say shit! and I would walk out of the house and neglect to mow or rake the yard, or snicksnack the hedge or bring the garbage cans around. [S] {V1} My dad wouldn't let me have a dog. {V2} A dog? A dog we don't need, he said. So I was damned if I would fetch. (Gass The Tunnel 2012: 239-240)

Voices first derive elements from the subject, the counter-subject or the answer, only to go on and to combine those elements, as though the text were modelled on a denser polyphonic texture, reminiscent of the *stretto* part in a fugue. The end brings yet another return to the subject, followed by a *coda*:

V [E1→S] {V2}[E2→S] {V2}[E3 →A+CS] {V2}[E1+E2→S] {V2}[E4→E1+E2+E3] {V1}

VI [S] {V1} {V2}

A less linear reading of the text – provided that one imagines a simultaneous unfolding of two voices – lends itself to the following pattern:

{V1} [S] [A] [S] [A] [A+S] [S] [A]
[E4→E1+E2+E3] [S]
{V2} [S] [CS] [S] [CS] [A+S]
[S] [CS] [E1→S] [E2→S][E3 →A+CS] [E1+E2→ S] [S]

What characterizes this passage is a highly structured network of patterns that take after the way in which fugal elements are exposed by means of mirroring and imitation. In music, the imitative technique is the basic operating principle of all contrapuntal works, such as fugue or canon. The musical materials undergo variations on account of mutual imitation of voices, achieved with the help of a variety of devices, some of which are enumerated below:

augmentation	notes values are lengthened
diminution	notes values are shortened
inversion	the subject played upside down
cancrizans/retrograde motion	the subject is given backwards
per arsin et thesin	the main beat is displaced

In other words, imitation allows voices to alternate varying the initial material – or part of it – and echoing each other by exchange and mirroring.

Similarly, in the fugal passage from *The Tunnel*, the first occurrence [A1] uses {(a) *the neighbor's spitz* (b) *her pal*} as (a) direct object (b) object complement; the second occurrence [A2] uses {(b) *her pal*} as an indirect object. While {*sprinkled*} in [A1] is the verb of the relative clause within the adverbial clause {*by poisoning it with the gin she sprinkled on the table scraps*}, it becomes a gerund in the second adverbial [A2] {*by sprinkling*}, whereas the adjunct {*on the table scraps*} in [A1] becomes the object of the main clause verb in [A2].

Other forms of variation are used in the text: displacements, like the emphatic "damn" ({*the damn dog to do his business*} → {*the dog to do his damn business*}); tense variations ({*it's going to be raining*} → {*in the rain*}, {*who will be waiting*} → {*I'm the one waiting*}); semantic variation on polysemy through antanaclasis ({*lap gin*} → {*in my mother's lap*}), through synonymy {*dog* → *mutt* → *spitz*}, or letter chiasmus {*lap* → *pal*}; sound variation through paronomasia ({*spitz* → *shits*, *crapped* → *carpet*, *maddened* → *damned*}), alliteration ({*my mom made*} or {*wet wind waiting*}), polyptoton ({*tasty* → *tasted*} or {*yapped* → *yappy*}), rhyme or homeoteleuton {*snowing, going, raining, waiting*}. The specific clipped rhythm of the text, partly due to an overwhelming majority of monosyllabic words, must also be pointed out (555 monosyllables out of 651 polysyllables – including contractions –, monosyllables thus accounting for about 85% of the words).

Only a limited number of elements forming the verbal material are used and transformed, and the text resorts to imitation, since fragments echo one another, and abundant use is made of variation and inversion. Clearly, what prevails is the general impression of a polyphonic structure obtained through imitative effects.

The analysis of "A Fugue" provides crucial bearing for examining the second text under study, *The Pedersen Kid.* First and foremost, it must be recalled that no direct and explicit mention of music is made within this text. Therefore, if one were to venture to propound that there is a solid link between this text and musical techniques, it would be a covert and indirect form of musicalization.

The mere structure of Gass's novella is telling. Anchored in snowy scenery and showing a purely masculine universe, steeped in misogyny, sexual abuse, alcoholism and violence, the story is organized around three stages, stemming from the tripartite structure of the narrative: Gass himself points to the structure revolving around (a) discovery, (b) efforts, and (c) escape. The initial point of reference is described as "evil as a visitation – sudden, mysterious, violent, inexplicable" (Gass "A Revised and Expanded Preface" 1981: xxvi). Hence, there seems to be a structural *mise en abyme* articulated on a pivotal form, connoting circularity and mirroring. An intertextual intermedial bond might even be asserted between Gass's choice of theme – evil as a sudden visitation – and one of the early musicalized texts, Thomas de Quincey's "Dream Fugue" (De Quincey *The English Mail Coach* 1849: 1968) whose theme happens to be sudden death.

At the onset of the story, the reader is presented with the discovery of the inanimate body of a teenager, Steve Pedersen. Almost frozen, the body is found at the Sergens' farm by the farm worker, Big Hans. Once he has been revived, Steve Pedersen tells his story: he has fled his parents' farm (the Pedersens) following the appearance of a strange man, armed and clad in green mackinaw, yellow gloves, and a black hat. Big Hans, Jorge, the narrator of Gass's story, and the narrator's father, leave the Sergens' farm to go and save the Pedersens.

Beset with obstacles as their journey turns out to be, they manage to reach the Pedersens' farm, whereupon the reader is presented with a series of eerie developments,

evoking dream or fancy: the owners of the farm are absent, the characters wait for the strange visitor, and then Jorge muses on a series of acts that seem to suggest he murders both Big Hans and his father. The end of the story brings us back to silence and snow: the travelers have all vanished into thin air – all but Jorge, who seems to be willing to stay at the Pedersens' farm.

The plot of the novella being very simple, the story reminds us of the monothematic nature of fugue. Gass states that "[a]ll should be subordinated to that end-" (Gass "A Revised and Expanded Preface" 1981: xxvi) but he also states that evil remains inexplicable: "The force has gone as it came" (Gass "A Revised and Expanded Preface" 1981: xxvi-xxvii). The idea of inexplicability may be associated with all forms of indeterminacy. If the source of evil remains unknown, so does the upshot of the story, so that the novella seems to end when it actually started, giving precedence to circular or spiral patterns. Inexplicability is also allied to the "covering the moral layer with a frost of epistemological doubt" (Gass "A Revised and Expanded Preface" 1981: xxvii). Perhaps the image of frost as a temporal paralysis has something to do with Rabelais's frozen images. Perhaps intermediality as well is such intangible presence, as if it were a hidden and undecipherable layer of text.

One of the readings that could be suggested for Gass's novella is attributable to its symbolical meaning as a representation of a rite of passage. The story, told from the first-person viewpoint of an adolescent narrator, Jorge, calls for a symbolical interpretation owing to its structure and the mysterious nature of the theme. The journey can then be envisaged as initiation embedded in the character's sense of heroism:

It was like I was setting out to do something special and big – like a knight setting out – worth remembering. I dreamed coming in from the barn and finding his back to me in the kitchen and wrestling with him and pulling him down and beating the stocking cap off his head with the barrel of the gun. (Gass *The Pedersen Kid* 1981: 33)

The itinerary revolves around symbolic components relating to conflict, which is frequently emphasized by the lexical field of hunting and fleeing: the Pedersen kid flees his parents' farm; the Sergens are after the stranger; the Pedersens seem to have fled; finally, Jorge's father and Big Hans disappear. The text constantly refers to agonistic lexis, as in the following excerpt where the hunt for a bottle of whiskey Jorge's father has hidden is described through repetition and polyptoton encapsulating the series "hide-hunt-find":

Ma had *found* one of Pa's *hiding* places. She'd *found* one […] while big Hans and I had *hunted* and *hunted* as we always did all winter, every winter since the spring that Hans had come and I […] *found* the first one. Pa had a knack for *hiding*. […] She'd *found* it by luck most likely but she hadn't said anything and we didn't know […] how many other ones she'd *found*, saying nothing. Pa was sure to *find* out. Sometimes he didn't seem to because he looked and didn't *find* anything and figured he hadn't *hid* one after all […]. But he's *find* out about this one because we were using it […]. If he *found* out ma *found* it – that'd be bad. He took pride in his *hiding*. It was all pride he had. I guess fooling Hans and me took doing. But he didn't figure ma for much. He didn't

figure her at all. And if he *found* out – a woman had – then it'd be bad. (Gass *The Pedersen Kid* 1981: 8, my emphasis)

The insistence on the dichotomy fleeing/pursuing seems to recall the fugue, as though the lexis weaved an undertext, re-motivating the very etymology of the fugue. Indeed, the word itself comes from "the Latin form of the term, *fuga*, as well as […] the French and Italian equivalents, *chace* and *caccia* […]. These designations described the 'fleeing' or 'chasing' of voices characteristic of fugue – the technique of imitation […]" (Bullivant "Fugue" 1980: 9). In other words, the lexical field begets a network of concepts related to conflict, tension and passage, as if the musical form were secretly used to provide subconscious patterns for the protagonist's initiation journey.

The rite of passage translates into an affirmation of the self through rivalry. For the young narrator, conflict is predicated on sexuality ("I was satisfied mine was bigger" [Gass *The Pedersen Kid* 1981: 2]; "Even if his cock was thicker… I was here and he was in the snow. I was satisfied" [Gass *The Pedersen Kid* 1981: 72]) as well as emancipation of the self that the ultimate disappearance/murder symbolizes. Identity is shown to build on mirroring and projection, so that, here too, the fugal principle of imitation seems to lend the text a symbolical or even allegorical value. One of the paradigms of it is the idea of blinding, smacking of oedipal undertones that cannot go unnoticed: "Pa's eyes would blink at me – as if I were the sun off the snow and burning to blind him," (Gass *The Pedersen Kid* 1981: 3);"As I turned my head the sun flashed from the barrel of pa's gun. […] it flashed squarely in my eye when I turned my head just right" (Gass *The Pedersen Kid* 1981: 78). The initiation ends with a solemn and a quasi-religious climax, whereby the protagonist finds himself alone, proud of his achievements: "I have been the brave one and now I was free […]. The kid and me, we'd done brave things well worth remembering. The way that fellow had come so mysteriously through the snow and done us such a glorious turn – well it made me think how I was told to feel in church." (Gass,*The Pedersen Kid* 1981: 79)

Furthermore, if the lexical associations predicated on fight and hunt are evocative of initiation and reminiscent of the fugue, there seems to be a correspondence between symbolic structures of the text and fugal structures on yet another level. If we follow Van Gennep's tripartite division of a rite of passage – separation, transition, and incorporation (Gennep, *Les Rites de passage*, 1981) – we may distinguish three clear-cut stages in Gass's novella as well as three parts in a fugue, which creates meaning through the combination and convertibility between the musical composition, mythical structures and the text.

Zones of heightened repetition and denser mirroring further signal a musical intermediality in the novella so that the text is made to operate through layers of fluctuating intensity, revealing moments of greater interweaving of elements, which brings language itself to the fore and singles out key entities, fragments and phrases.

One major device used in a fugal piece that regulates its intensity and textural layering is the *stretto*, from Italian "narrow" or "tight". The *stretto* may be defined as "the following of response to subject at a *closer* interval of time than first" (Corder

"Stretto" 1908: 720). It is a cumulative and climaxing event in a fugue "employed towards the end of a fugue, so as to give some impression of climax" (Corder "Stretto" 1908: 720). But the device does not necessarily emerge exclusively at the end of a contrapuntal piece, and might well be used elsewhere in the composition.

In Gass's novella, there are several such zones of polyphonic densification. By tightening the textural density, the text lingers on some elements only, creating the impression of heightened speed and intensity. As a matter of fact, it does not quicken the speed of events, but provides foundation for an effect of heightened tension, as a means of zeroing in on tension itself rather than progress in narration. Stretto zones are stops – narrative silences where psychological distress is at its highest when the narrator is thrown into a panic and distress. The first zone that could bear comparison to the stretto technique appears just before the symbolic shooting, becoming a locus of uttermost tension:

The horse had circled round in it. He hadn't known the way. He hadn't known the horse had circled round. His hands were loose upon the reins and so the horse had circled round. Everything was black and white and everything the same. There wasn't any road to go. There wasn't any track. The horse had circled round in it. He hadn't known the way. There was only snow to the horse's thighs. There was only cold to the bone and driving snow in his eyes. He hadn't known. How could he know the horse had circled round in it? How could he really ride and urge the horse with his heels when there wasn't anyplace to go and everything was black and white and all the same? Of course the horse had circled round, of course he'd come around in it. Horses have sense. That's all manure about horses. No it ain't, pa, no it ain't. They do. Hans said. They do. Hans knows. He's right. He was right about the wheat that time. He said the rust was in it and it was. He was right about the rats, they do eat shoes, they eat anything, so the horse has circled round in it. That was a long time ago. Yes, pa, but Hans was right even though that was a long time ago, and how would you know anyway, you was always drinking … not in summer … no, pa… not in spring or fall either … no, pa, but in the winter, and it's winter now and you're in bed where you belong – don't speak to me, be quiet. (Gass *The Pedersen Kid* 1981: 73)

The text unfolds through a cluster of fragments and sentences. The sentences derive one from the other, as though they auto-generated themselves, as though language gave birth to more language. Repetition is enhanced: the sentences echo each other; they are repeated verbatim or with some variation; new bits are added and parts are cut off, inversed, fused, or lengthened. Like in "A Fugue," one theme is singled out {11 occurrences of *horse*}, a few verbs stand out {*to be* (15 times), *to circle* (7 times), to know (6 times)}, polysyndeton is used {10 times *and*}; negation is brought to the foreground {15 times}.

At another level, the collusion of sentences also constitutes, just like in "A Fugue," an overlap of voices, since fragments stem from previous dialogues, so that the aggregate reveals a polyphonic structure. Below are some of the echoes from earlier chapters:

They got a sense. (Gass *The Pedersen Kid* 1981: 24)That's a lot of manure about horses. (Gass *The Pedersen Kid* 1981: 24)No it ain't. Ain't it? (Gass *The Pedersen Kid*

1981: 28) Horses have a sense. (Gass *The Pedersen Kid* 1981: 74)That's all manure about horses. (Gass *The Pedersen Kid* 1981: 74)Not, it ain't, pa, no it ain't. (Gass *The Pedersen Kid* 1981: 74)

This polyphonic effect is reinforced by the fact that the dialogues in the novella do not contain any specific punctuation marks related to direct speech, but unfold as though they were part of the narrative. The only mark that may suggest dialogue is the page layout, as if in a list, suggesting oral exchange.

The second textual zone that may be associated with the stretto technique is also located at a moment of acute tension at the end on the novella. The story is drawing to a close and the character's initiation is at its ultimate stage, so that the technique of the stretto becomes a means of conveying a maddened consciousness. The narrative takes after a form of ritual, and an almost religious tone, such as can be found in a litany:

The wagon had a great big wheel. Papa had a paper sack. Mama held my hand. High horse waved his tail. Papa had a paper sack. We both ran to hide. Mama held my hand. The wagon had a great big wheel. High horse waved his tail. We both ran to hide. Papa had a paper sack. The wagon had a great big wheel. Mama held my hand. Papa had a paper sack. High horse waved his tail. The wagon had a great big wheel. We both ran to hide. High horse waved his tail. Mama held my hand. We both ran to hide. The wagon had a great big wheel. Papa had a paper sack. Mama held my hand. High horse waved his tail. Papa had a paper sack. We both ran to hide. Papa had a paper sack. We both ran to hide. (Gass *The Perdersen Kid* 1981: 75-76)

The narrator's consciousness seems to have worked itself up into a frenzy. There's an element of fear and emotion, marked by typographical blanks. The protagonist finding himself alone, striving to keep quiet: "All that could happened was alone with me and I was alone with it." (Gass *The Perdersen Kid* 1981: 75). Like a litany of consciousness, the interior monologue takes on a very emotional turn, plunging into frantic repetition.

Gass's work toys with texture as a means of regulating time effects. While it has often been pointed out that polyphonic patterns cannot be used in a literary text, there seems to be a possibility of a transmedial transformation of both narrative time and sentence time (*transtemporality*). In literature, polyphonic texture remains a metaphor of simultaneity, but it is, in my view, the closest one could get to musical effects in a text. What is meant by "musical effect" is the possibility of regulating density and intensity of language so that the reader stumbles on zones when the text winds back on itself, dithers, revolves around a cluster of fragments.

Sentence time, then, is closely linked to memory questions: texture effects are predicated on what repetition allows us to have retained from a given zone. By repeating and centering on selected entities, the text asserts a polyphony that is at stake not within the text itself, but at that border line between the text and the readerly activity. The stretto clearly shows that texture is not only about how many voices are used and interwoven, but that also of zones, so that parts of text clearly contrast with one another. Like the *arsis* and *thesis* dichotomy, the stretto builds up larger contrasts between tension and release at a macrostructural level. This dynamic is not only quantitative,

but also qualitative, insofar as it emphasizes emotion. Hence, the stretto shows how time is handled through intersemiotic contrast.

But then, there is yet another word that comes to the fore and that the novella keeps reminding us of: the "circle" or the "round". When Gass mentions having used the structure of a fugue in his text, he adds that "it is, of course, a question of constructing a round" (Castro "An Interview with William Gass" 2003: 76). It so happens that a round is a form of canon, closely related to a "catch", also a form of canon:

Rounds and catches, the most characteristic forms of English music, differ from canons in only being sung at the unison or octave, and also in being rhythmical in form. […] Amongst early writers on music, the terms 'round' and 'catch' were synonymous, but at present day the latter is generally understood to be […] that species of round, 'wherein, to humour some conceit in the words, the melody is broken, and the sense interrupted in one part, and caught again or supplied by another,' a form of humour […]. (Squire "Round" 1908: 165)

The original title of "The Pedersen Kid" was "And Slowly Comes the Spring," which is quite reminiscent of the famous round "Sumer is Incumen In," one of the earliest canons in English. The whole fugal structure might thus have more to do with canonic rather than purely fugal patterns. Historically, and technically, the fugue is closely interlinked with the canon. The canon is characterized by its use of strict imitation, which means that parts are repeated identically. The word itself stems from Greek 'canon,' which signifies a rule or a standard, which means that the composition is "written strictly according to rule" (Ouseley "Canon" 1904: 455): "The principle of a canon is that one voice begins a melody, which melody is imitated precisely, note for note, and (generally) interval for interval, by some other voice, either at the same or a different pitch, beginning a few beats later and thus as it were running after the leader." (Ouseley, "Canon" 1904: 455)

The leading voice is usually called *dux* or *antecedens* whereas the subsequent voice will be named *comes* or *consequens*. Just like there are many different ways of using imitative techniques in a fugue, there are many different sorts of canon composition which depend on the form of imitation: canons by inversion, diminution, augmentation, or *cancrizans*. But three types of canon are particularly interesting here: (a) the "infinite", the "circular" or "perpetual" canons that do not come to a definite conclusion, but draw back to the beginning so that they might be executed without an end; (b) enigmatical canons that are notated cryptically rather than written in full so that the executioner must first decipher a riddle; (c) *cancrizans* canons or "crab" canons that are recursive, insofar as they operate "by retrogression, on account of their crab-like motion – from the Latin word cancer, a crab" (Ouseley "Cancrizans" 1904: 454).

Thanks to its tripartite structure and the indeterminacy principle, Gass's text underlines the primacy of recursive and circular patterns and temporality, instead of definite, linear and teleological structures. Rather than the final return of the tonic in a fugue, it is circularity, recursiveness and uncertainty that are given precedence in the text. This allows us to ponder to what extent Gass's novella might be a riddle canon or an enigmatic rite of passage.

It would seem that the text may be read – like some canons – upside down or from end to beginning, by reversal. The pivotal, tripartite structure allows us to fathom two parts revolving freely around the central pillar. A chiasmus found in the text highlights such reversal: "Jorge – so was I. No. I was." (Gass *The Pedersen Kid* 1981: 74) The exchange in *The Pedersen Kid* incites one to read initiation as a circular process, predicated on exchange. At the end, the protagonist declares: "we'd been exchanged, and we were both in our own new lands." (Gass *The Pedersen Kid* 1981: 73) The whole story may be read as an identity quest that comes back to where it started, as though through a spiral. A number of initial situations echo the ending and even some metaphors are used at both ends of the text: "I saw his head, fuzzed like a dandelion gone to seed" (Gass *The Pedersen Kid* 1981: 4); "where the dandelions had begun to seed" (Gass *The Pedersen Kid* 1981: 68). It may be stated that the text acquires two overlapping movements: (a) one, close to a palindrome or a chiasmus, based on permutation; (b) the other based on circularity and cyclicity, akin to strange loops.

The Pedersen kid seems to be replaced by the narrator. The initial snow and cold associated with the Pedersen kid turns out to have been Jorge's experience of coldness – that coldness stemming from the failed relationship with the authoritarian father – as it appears within the narrator's interior monologue: "I wanted a cat or a dog awful bad since I was a little kid. […] I'm not going to grieve. You were always after killing me, yourself, pa, oh yes you were. I was cold in your house always, pa." (Gass *The Pedersen Kid* 1981: 74) In this way, one could even go as far as to say that there is only one character and that – like in a monothematic fugue – all the other parts are only mirror images of the protagonist, so that the Pedersen kid might be considered as Jorge's alter-ego or a wishful self. Thus, one might envisage the text through a form of a bi-directional spiral or strange loop. If the story has anything to do with music and the fugue, it appears that it is the case, above all, thanks to its looping patterns. This is what Gass underlines himself when speaking of the Baroque style of his writing:

Of course, you can't write a fugue except in music. But certain patterns, sets of repetitions and returns, and methods of development in the prose, are characteristic of Baroque music. My style has been called Baroque. "The Pederson Kid" is stripped, but that doesn't mean it isn't Baroque. The Baroqueness comes in its organization, its repetition, its circling around: the people lost in the snow in that story don't know where they are and circle around just as the language revolves about itself in slow loops. In that sense, the story's prose employs certain Baroque structures though the language itself is plain and simple. (Castro "Interview with William H. Gass" 1995)

To summarize**,** both "A Fugue" and *The Pedersen Kid* are structured on musical polyphonic techniques, regulating textual intensity, texture, and temporal unfolding, lending voice to transtemporality. While "A Fugue" does so in a more overt way, *The Pedersen Kid* is a case of covert musicalization. Since the events – and thus the meaning – of that story are uncertain, marking epistemological doubt, it seems safe to consider than just as snow is a metaphor of the inexplicable covertness, the quest of identity and the rite of passage are kept at bay, and rather than being achieved by

means of a teleological pattern, they get back to the start. If Van Gennep's stages are operational here, the third one – incorporation – is only partly so, since the protagonist remains at odds with the community, as if *dis*-integrated. In other words, initiation does not follow a time's arrow, but folds up into a loop, and by doing so patterns itself on structures that have something to do with the fugue and the round, as though intermediality were a multiple deep-structure template.

Musicalization is not the only form on intersemiotic dimension in Gass's works. Intermediality may be more abstract in Gass and musical elements might well be related – abstractedly – to spatial, architectural or pictorial elements. Gass, makes use of an intermedial metaphor, by suggesting that his image of writing is both like an unwinding tapestry or a musical composition: "My image of a book is something created as a whole, as a complete thing, but one that can be apprehended a bit at a time. […] a Chinese scroll you unwind; […] a painting that you can't see all at once, […], a piece of music." (Castro "An Interview with William Gass" 2003: 75)

It seems interesting to acknowledge the iconic tension of intermediality as Gass does, rather than question the validity of intermedial transpositions, such as musicalization. It also seems rewarding to consider multiple intermediality. In "The Pedersen Kid," each chapter contains an allusion to snakes ("[…] holding the bottle like a snake at the length of his arm" [Gass *The Pedersen Kid* 1981: 7]; "[…] like he was trying to kill a snake." [Gass *The Pedersen Kid* 1981: 58]; "[…] I thought suddenly of snakes." [Gass *The Pedersen Kid* 1981: 66]), and given the importance of the three male characters, I cannot help thinking about the *Laocoon* sculpture and Gotthold E. Lessing's essay. It might be that Gass's novella is a covert reassessment of intermedial thought, a suggestion of a larger *transmedial* subtext (Wolf "(Inter)mediality and the Study of Literature" 2011: 4).

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Spaced Out: Visuality and the City in the Contemporary Indian Graphic Novel

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Abstract:

This article aims to examine spatio-literary intermediality in the contemporary Indian graphic novel, especially Sarnath Banerjee's Corridor and Amruta Patil's Kari. Drawing on the figure of the flâneur, and referring to theorizations and works by Baudelaire, Walter Benjamin, Gilles Deleuze, Michel De Certeau and Michel Foucault, this paper situates the argument pro intermedial encounters in a multiplicity of ways, for instance by engaging on the theorization heterosubjectivity vis-à-vis the contemporary Indian graphic novel; by referring to intermediality between form and content, where the act of seeing occurs not only in a physical space such as the city, but also within the pages of the graphic novel; by means of the way in which the graphic novel uses this heterosubjectivity as encoded within the urban city mediated through the figure of the Baudelairean/ Benjaminian flâneur and, finally, by charting these intermedialities in two contemporary Indian graphic novels, Sarnath Banerjee's *Corridor* (2004) and Amruta Patil's *Kari* (2008), set in New Delhi and Bombay respectively.

Key-words: Urban city, Indian graphic novel, flâneur, Corridor, Kari, intermediality, Baudelaire, Walter Benjamin, Foucault, de Certeau, Deleuze

In a now-famous literary declaration, Virginia Woolf stated, "On or about December 1910 human nature changed" (Woolf, "Mr. Bennet and Mrs. Browne", 1923). This shift was reflected in the move away, she wrote, from old certainties and old manners and customs. The change was particularly manifested in the perceptions and productions within society at large, as well as in artistic engagements that generally grapple with and attempt to make sense of these transformations. The genre novel, which arose in the 18th-century tied to political and economic changes that gave greater protagonism to the growing middle classes, has continued to suffer multiple and repeated changes in thematic and formal aspects. Used ferociously by the modern sensibility, the stream of consciousness technique was an early attempt to stage the nomadic subjectivity that emerges in the first half of the 20th-century as part of the process of democratization. In the second half of the century, many voices, like that of Michel Foucault, seized critically the changes suffered in the notion of identity, or rather a 'subjectivity in process', that prefers "what is positive, and multiple, difference over uniformity, flows over unities, mobile arrangements over systems. Believe(s) that what is productive is not sedentary but nomadic" (Foucault, "Preface to Deleuze and Guattari, *Anti-Oedipus*", 2004: xv). The new ways of experiencing and seeing, which Virginia Woolf enunciates above, had taken body in the literary type of the *flâneur*, the man of leisure who idly strolls the streets of 19th-century Paris, as pictured in Charles Baudelaire's writings.

The crowd is his element, as the air is that of birds and water of fishes. His passion and his profession are to become one flesh with the crowd. For the perfect flâneur, for the passionate spectator, it is an immense joy to set up house in the heart of the multitude, amid the ebb and flow of movement, in the midst of the fugitive and the infinite. To be away from home and yet to feel oneself everywhere at home; to see the world, to be at the centre of the world, and yet to remain hidden from the world - impartial natures which the tongue can but clumsily define. The spectator is a prince who everywhere rejoices in his incognito. The lover of life makes the whole world his family, just like the lover of the fair sex who builds up his family from all the beautiful women that he has ever found, or that are or are not - to be found; or the lover of pictures who lives in a magical society of dreams painted on canvas. (Baudelaire, "The Painter of Modern Life", 1863)

As the "lyric poet of the metropolis", in Graeme Gilloch's terms, the *flâneur* gives voice to the "shock and intoxication of the shock and intoxication of modernity" (Gilloch, 1996: 314), inhabiting the theatrical performative space of the streets. The sensory body and visual memory of the *flâneur* is a living archive for the recuperation of those experiences, otherwise lost to time. Icon of bourgeois conspicuous leisure, Baudelaire's *flâneur* becomes for Walter Benjamin the representation of new modes of seeing and of the way modern subjectivity interacts and engages with urban spaces, that is, a reflexive commentator and observer, narrativises the many modern conditions of being.

Benjamin's *flâneur* is contemplated as resisting the dominant economic hegemony of the state while remaining complicit with a certain class and privileges, fundamentally a disinterested delight that transcends the material considerations of the beautiful. Thus, challenging consumer culture, the *flâneur* opts to gaze at upon a crowded city of individualised masses, whose architectural spaces lead to particular pleasures that than to the universalised and universalising forces that transform communal life into the political agenda of nationhood. It comes almost as a consequence that *flâneuring* would seem to be predicated more upon a kind of lostness, forgetfulness and strangeness:

Not to find one's way in a city may well be uninteresting and banal. It requires ignorance – nothing more. But to lose oneself in a city – as one loses oneself in a forest – that calls for a quite different schooling. Then, signboard and street names, passers-by, roofs, kiosks, or bars must speak to the wanderer like a cracking twig under his feet in the forest […] Paris taught me this art of straying […] I cannot think of the underworld of the Metro and the North-South line opening their hundreds of shafts all over the city, without recalling my endless flâneries" (Benjamin, *Selected Writings,* 2005, 598).

Walter Benjamin's unfinished epic work *The Arcades Project* focuses on the figure of the *flâneur* and on the relationships between community members in the

metropolitan city. For early modern spectators, such as Engels, the city is "distasteful" and "Londoners have to sacrifice what is best in human nature in order to create all the wonders of civilization with which their city teems" and finds that "the greater the number of people that are packed into a tiny space, the more repulsive and offensive becomes the brutal indifference and unfeeling concentration of each person on his private affairs" (Engels, *The Condition of the Working Class in England,* quoted by Benjamin in "On Some Motifs in Baudelaire", 167). Similarly, for Benjamin, the *flâneur* becomes endangered as soon as the arcades of the city enable the fluidity between interior and exterior, and the relationship between public and private through the exchange of merchandise. *Flâneuring* is, in this sense, an attempt to capture the sense of interior and private while providing an accessible public form by means of acts of narrative that recreate the visual experience of the city. The manner of such diegetic narrativisation replaces the labyrinth of streets by a performance that helps the audience discover and construct public space. The *flâneur* is, thus, the connoisseur of the metropolis, the philosopher as opposed to the expert, a facet evinced in literary representations where the author/flâneur constructs the imagined topographic spaces through acts of memory (De Certeau *The Practice of Everyday Life* 1997).

This paper attempts to situate this argument in at least four kinds of encounters: a) the theoretical engagement with heterosubjectivity vis-à-vis the contemporary graphic novel; b) intermediality between form and content, where the act of seeing occurs not only in a physical space such as the city, but also within the pages of the graphic novel; c) the way in which the graphic novel uses this heterosubjectivity as encoded within the urban city mediated through the figure of the Baudelairean/ Benjaminian *flâneur* and, d) the charting of these intermedialities in two contemporary Indian graphic novels – *Corridor* and *Kari*, set in New Delhi and Bombay respectively.

Even though comics have been popular across India for a long time, and have taken many forms – mythological, humourous, political satire – the graphic novel in India is itself a novel construct, and has only recently begun to gain readership as well as acceptance as a serious genre within the publishing industry. Orijit Sen has been credited with publishing the first graphic novel as such (*River of Stories,* 1994), but Sarnath Banerjee's *Corridor* (2004) is the first Indian graphic novel in English that has found nationwide distribution. The protagonist, Jehangir, is a Baudelairean type, anonymous, passionately spectatorial, avid collector, and an enthusiastic flâneur who goes walkabout in the various nooks and crannies of Connaught Place, which with its many arcades is "about corridors and pillars," commenting on and observing people, collecting second-hand books, and useless objects such as old ink pens, film posters, ham radios, boxing gloves, rare LP's that "he doesn't listen to for fear of damaging the records", and reprography machines which no longer possess any commodity value (Banerjee, *Corridor*, 2004). *Corridor* is set strategically at the heart of what we know of as political Delhi. "Connaught Place", and at a bookshop owned by Jehangir Rangoonwala whose customers have names such as Digital Dutta and Ibn Batuta, all collectors of information, antiques, and microphilosophies. Like the other characters,

Jehangir inhabits what Chris Jenks calls "minatorial geographies" experienced by the flâneur as both an acknowledgement of the "ontology of the occupancy as an act of respect that honours the integrity of social sentiment that binds a community" (Jenks, 2005: 148), and is privy to the internal life of the subjects, as well as the innards of the city of New Delhi itself through the many arcades through which it shows itself.

Banerjee's work speaks about moving away from the restriction of closed structures, and being 'on the outside', a practice that has been on display in his project for the London Olympics, curated by the Frieze Foundation, titled "The Gallery of Losers", which visually depicts the dialectics of winning and losing and the championing of one against the other. The project, as his other works, questions the very notion of the hero and of the heroic. His protagonists are curators of everyday life. Banerjee expresses his desire to "[...] weave stories that are fact and fiction put together and be an enchanted curator, or put him a few notches below and be the enchanted museum guide. In that case, I borrow the form from theatre, but it's not theatre. I could call him a historian, but it's not history." (Pai, "Interview: Sarnath Banerjee", 1 Oct 2012)

It is in the graphic format as the *tableaux vivant* that the physical-material experience of the city is expressed through the materiality of the postcolonial visual space, where the authorial flâneuring role is borrowed by the contemporary reader, who in the act of moving through the visual space also becomes a wanderer/ flâneur, inhabiting a kind of digressive experience. Jenks further states of the *flâneur* that he/she is a reflexive being, capable of theorising as well as involved with 'seeing' as praxis:

The walker in *dérive*, who is therefore not orientated by convention can playfully and artfully 'see' the juxtaposition of the elements that make up the city in new and revealing relationships. The planned and unplanned segregations, the strategic and accidental adjacencies, and the routine but random triangulations that occur through the mobility the city provides, and depends upon, make for a perpetual and infinite collage of imagery and a repository of fresh signification. All of this conceptual re-ordering is open to the imaginative theorising of the wandering urban cultural critic and yet these techniques have come to be the province of the photo-journalist. The image of the city formed by the *flâneur* should be part of his/her reflexivity; it hermeneutically reveals both modernity and the projections, inhibitions, repressions, and prejudices of the *flâneur*. (Jenks, 2005: 155)

Anyone walking the city in order to experience it also consumes it through the act of walking/ wandering. Banerjee's protoganist wakes early morning to walk Central Delhi,and be the first to chance upon the lost and discarded artefacts of the city, thereby possessing the city visually while also re/constructing intermedial meanings and relationships between words, subjects and things. Thus, all *flaneuring* activity involves a slow immersion in new spaces that embodies hybrid crossings of alterity of otherness, where the *flâneur*, as Jenks notes above, recreates the city within his/her own reflexivity.

The second work presented in this paper, Amruta Patil's *Kari* (2008), set in 'smog city' Bombay, is subversive at many levels, but primary because it is the first Indian

lesbian graphic novel. With a writing grant from the French Embassy, Patil describes the period of her writing as a "one-track life," which she spent "[...] like a grazing cow, slow of gait, slowly ruminating. Looking at swans, looking at sunsets ..." (Patil, "A Woman Lives to Tell her Tale" *ArtIndia* 2012) through the eyes of memory, as she recollected her childhood geographies: "My parents got several things right. It was always emphasized that money would be spent on travel and nature adventures, not on clothes and toys ... the family was quite oblivious to material accomplishment. I don't recall any conversations about what I would do professionally, and what would be the best way to be wildly successful." (Patil, "A Woman Lives to Tell her Tale", *ArtIndia*, 2012)

The ontology of the literary city presented in *Kari* is a resistant move against consumerism and against the very notion of the traditional novel and of literary culture. The graphic aspect itself subverts the textual form and engages with the popular and the marginal. An account of a female *flânerie*, *Kari* refers to its own gender and graphic intertextualities by means of a panel allusion to Jeanette Winterson's *Sexing the Cherry*. Patil mentions other varied influences such as Alison Bechdel's *Fun Home*, Neil Gaiman and Dave McKean's *Tragical Comedy or the Comical Tragedy of Mister Punch*, Craig Thompson's *Blankets*, and Joann Sfar's *Rabbi's Cat*. It's no coincidence that most of these graphic novels involve the city and problematize the very act of looking, as a way of constructing space and experience.

The act of literary agency in *Kari* also involves a heteroglossic construction that employs a multitude of artistic and literary styles. Amruta Patil charts this progression as a move towards better capturing the numerous sights of the metropolis: "I was very keen to capture the grey, the claustrophobic busy-ness, the dreamscapes, and the subsequent release. One style seemed very inadequate. So, instead, Kari has experiments in ink, marker, charcoal and oilbar, crayon and found images. Some, admittedly, work better than others […] Then there are Mughal miniatures, Islamic decorative patterns, Japanese woodcuts." (Singh, "Amruta Patil and Kari: A Short Q&A", *Jabberwock*, 2008)

The intermediality implicated within the act of *flâneuring* between the streets of the city and the columns of the graphic novel present apposite resistances to frenzied consumption. *Kari* records the minutiae of the city of Bombay as Benjamin does in Paris: "Laz and I have been walking around the city at night, camera in hand, watching homeless people deep in slumber. They sleep on roadsides, under carts and benches, on platforms. Arms holding bodies, legs under legs, a defensive ball against the threats that whiz past at night. It is an appalling thing, this watching. If our subjects were wealthier, we'd be arrested for being peeping toms. As it is, our walk makes for arty b&w pictures of grim urban life." (Patil, *Kari*, 2008)

Patil herself learnt the art of watching while working as a museum guard in Boston. Commenting in an interview on the anonymity of the profession, as well as the many modes of *seeing* it offered, Patil says,

It was the penury of being an art student in the US that led to the museum security guard experience. Besides, being around mummies and medieval Madonnas seemed

like a more interesting job than waitressing or working in a photocopy place. The feeling was not just that of being invisible, but of being almost subhuman. It's amazing how hundred upon hundreds of human beings can pass you by without making eye contact.... It made for a great vantage point for eavesdropping and watching. (Singh, "Amruta Patil and Kari: A Short Q&A", *Jabberwock*, 2008)

The description of the art student, ties in with Chris Jenks' understanding of the spectacle as commodity-form, always already appropriating the visual into the convention of the acceptable, and where the 'seenness' and the representational aspect of the "phenomena that are promoted and not the politics and aesthetics of their being 'see-worthy'." (Jenks, 2005: 155) It is here in the repudiation of unproblematic commodification/objectification or a resorting to stereotype, that one finds the intermediation between the graphic novel as a form separate from that of the comic, and the figure of the *flâneur* as one separate from the dandy. In this respect, both protagonists, Jehangir in *Corridor* and Kari, resist the spectacle through an engagement with the a) non-productive ways of culture (i.e. Jehangir's collection of old LPs and reprographs), b) the everyday banality of city-life (i.e. the description of the travel to and from office in *Kari*), as well as c) the use of surreal elements (i.e. the description of the gecko on the wall in *Corridor* and the Charon-like boatwoman in *Kari*). *Corridor* and *Kari*'s *flâneurs* are also practitioners of the underground:

The ordinary practitioners of the city live 'down below', below the thresholds at which visibility begins ... These practioners make use of spaces that cannot be seen; their knowledge of them is as blind as that of lovers in each other's arms. The paths that correspond in this intertwining, are unrecognised poems in which each body is an element signed by many others to elude legibility […] The networks of these moving, intersecting writings compose manifold story that has neither author nor spectator, shaped out of the fragments of trajectories and alterations of spaces: in relation to representations, it remains daily and infinitely other. (de Certeau, *The Practice of Everyday Life*, 1997: 93)

As a tale of the city "down below", *Kari* spawns illicit, secret desires, presenting the urban woman in the city in her various forms, working, suicidal, victim of household abuse, and yet resilient, observant, with a strong critical gaze. De Certeau further contends that against the totalizing sweep of the eye, the everyday hides a strangeness that does not surface, or only outlines itself against visibility. Analogising the act of walking to a speech-act in language, he enumerates a triple enunciative function of such act: a) it appropriates the space on the part of the pedestrian or the *wandersmänner* b) it is a spatially performative act, and c) it is connotative of the spatial relations between polysemic positions. As a pedestrian speech-act as against the generalised category of walking, He argues that it is present, discrete and phatic, and is therefore extremely amenable to intermediality and *ekphrastic* employment across sensory and conceptual categories (de Certeau, *The Practice of Everyday Life*, 1997: 98). Thus, in the graphic novels under study, *Corridor* and *Kari* characters express their self-reflexivity through anonymous and unseen activities, signing the streets with their very presence,

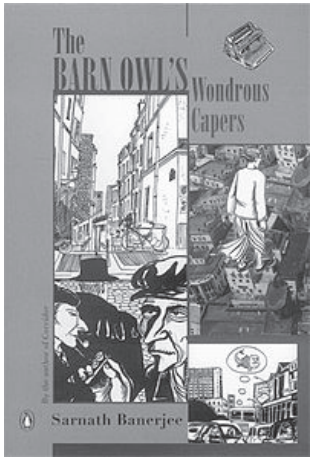
as de Certeau would contend, a seemingly small and futile activity that nevertheless stages a resistance to the hegemonization of public spaces and objects. The graphic format also encourages a certain temporal visual movement that combines advancing and tarrying through text and images, punctuating the wandering state as a form or resistance to speed, where the act of contemplating or 'sight-seeing' a particular event overtakes textual engrossment. As Banerjee remarks, "You can read ten thousand books about Bombay or see a bunch of Mario Miranda cartoons and get an alternate understanding" (Baradwaj, "The Sarnath Files", *The Hindu*, April 24, 2011). The *flâneuring* desire is precisely to reach such alternate understandings by the engagement in disinterested observation or in a banal momentary present encounter which in fact activates complex spatio-temporal interpenetrations.

These also take the form of itemizing things and objects that provide, by means of recollection, an intimate association with a particular place and time. Thus, for Benjamin, "collectors are people with a tactical instinct; their experience teaches them that when they capture a strange city, the smallest antique shop can be a fortress, the most remote stationery shop a key position […]" (Benjamin, *Selected Writings*, 1999: 489) Thus, photographs become a performative device, and act of reflexivity that preserves the memory of wandering and the gaze upon objects. The intermedial format of the graphic novel further enables a self-reflexivity that, in the case of *Corridor* and *Kari,* whose protagonists, Banerjee's and Patil's embody the performative aspect of collecting, uses images to foreground an aesthetics and a politics of resistance to commodified seeing.

Furthermore, in the case of graphic novels, the intermedial structure that combines text and images frequently employs non-linear sequences or "lines of flight" (Deleuze and Guattari, *A Thousand Plateaus*, 2004: 334) where, in semiotic terms, symbols attempt to scape the territorial mappings of the printed page by means of a polybphonic dialogue with icons. For Giles Deleuze and Felix Guattari, these lines of flight oppose linear and arborescent structures of hegemotic order and convention, rooted in political and economic hierarchies and also on the imposition of a meta-history over the individual story, and naturally those of high art versus popular art, such as visual novels (comics, telenovellas, etc.). The very act of observation, the detached yet not indifferent gaze imparts a kind of hyper-storycization to the urban space of collectible petit-narratives evidenced in the greater recognition of one's own belonging, one's cityhood. This also evidenced in the capture of personal stories and through the act of witnessing, however transitory. The act of *flâneuring*, and the intermediality it shares in this case with the graphic novel, makes use of the simultaneous acts of de/re-territorialization, with the metaphor of reprography in *Corridor* and the trope of Charon the boatman in *Kari,* collecting souls and cleaning the trash, as instances of such wandering departures.

Sarnath Banerjee takes the notion of wandering/*flâneuring* even further in his second book *Barn Owl's Wondrous Capers*, whose title translated from Bengali *Hutum Pyanchar Noksha*, refers to the 19th century book by Kaliprasanna Singha. Banerjee's story reinvents the legend of *The Wandering Jew,* Cartophilus, in the figure of the merchant Abravanel Ben Obadiah Ben Aharon Kabariti who once lived in 18th century

Kolkata, and who recorded the scandalous affairs of its British administrators in a volume entitled "The Barn Owl's Wondrous Capers". The novel draws liberally on drawn images, photographs, daguerrotypes and antique posters, a melange of materials mapping a structure of subplots and transhistorical city layers, where the narrator sets off in a quest to find the book, one of his childhood favorites, which his grandfather Pablo Chatterjee found at an old Jewish trinket shop in Montmartre, Paris, in the 1950s, and that his grandmother had given away after his death.



http://en.wikipedia.org/wiki/File:Barn_Owl_novel_jacket.jpg

Thus, the city might be contemplated as rhizomatic structure, in its associations across strata, its assemblages, its schizzes and its *petit narratives*, similar to the ways in which the visuality of the graphic novel creates meaning across panels, not in a linear fashion but through aggregation of visual presences, constantly refigured and reiterated in various interpellative ways. In one such instance, one can look at the comparisons that could be adduced between Delhi and Bombay through *Corridor* and *Kari*. Here, while one city throws up its material treasures, the other refers to the lived experience of the city primarily through its people, leading to a dialectical tension between inhabitation and cohabitation. In both, the archival potentiality of collection and recollection, already referred to, becomes the site of transgression, where the conflict between past/future or ancient/modern is resolved through the spectacle of the present publicised and privatised in the figure of the *flâneur.*

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Intermedialities in Visual Poetry: Futurist "Polyexpressivity" and net.art

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Abstract:

The purpose of this article is to investigate the crucial role of Futurist visual poetry as starting point in the creation of an interconnected and expansive net of interdependencies between traditional artistic branches and new media in the Western world. At the beginning of the 20th-century, Filippo Tommaso Marinetti and his colleagues launched their systematic program of action as a result of the impact of new technologies on their creative process. They coined neologisms as "polyexpressivity" or "multisensoriality" to define the essence of their cultural productions based on the equivalence and the mixing of media to stimulate and implicate the participant in the construction of a total artwork. Futurist contribution constitutes a milestone in the field of intermedial studies, and it can help determine the idiosyncrasy of net.art and other innovative cultural expressions in the digital age, a new period of transition.

Key words: digital poem, intermediality, Futurism, net.art, "polyexpressivity", visual poetry.

The conceptualization of intermediality is closely related to early 20th-century avant-garde movements where media borders were continuously overlapped. Among all the cultural proposals at that period, Futurism still retains an important place in the integration of traditionally separate disciplines into a single work through the use of new media and the influence of technological development.

It is not a coincidence that the inaugural act of Futurism was the publication in 1909 of the fundational manifesto in *Le Figaro*, the most popular daily newspaper at that time in Paris. Its author, Filippo Tommaso Marinetti, used mass media to spread Futurist postulates beyond Italian frontiers to reach the whole world through an unprecedented campaign that lead up to the age of globalization. He launched his antitraditional and revolutionary program from the cultural epicentre of Europe to attack the heart of high culture in order to claim the beginning of a new era inspired by 'the beauty of speed'. It was one of the first attempts to set a theoretical system to bring the impact of technology, industrialization and new means of communication, transportation and information into the cultural field.

Marinetti started the Futurist reconstruction of the universe adopting the analogical foundation of life as the main principle to state a new socio-cultural scenario aligned with the effects of modernity in the way of living. Due to his literary roots, the analogy depicted the fulcrum of an intermedial condition where interdisciplinarity became an incomparable framework for creation. From visual poetry, the Futurist leader together with some of his colleagues as Ardengo Soffici, Fortunato Depero, Paolo Buzzi, Carlo Carrà or Francesco Cangiullo outlined a roadmap that could be applied in every artistic expression from painting to cinema, from literature to photography.

By doing so, the Futurists laid the foundations for achieving the same recognition both for old artistic fields and new technical media. They understood that new media was not just a simple consequence of industrial era but a decisive achievement that would change the whole cultural and social system. For this purpose, they tried to understand the fundamental conditions of every single medium to build a complex network of interdisciplinary intersections. It was also necessary to define the aims, challenges and boundaries of such an innovative project through a new vocabulary adapted to the current circumstances. Marinetti and his companions coined neologisms such as 'polyexpressivity', 'modernolatry' or 'multisensoriality' and adopted 'dinamism', 'simultaneity', 'velocity' and 'totality' as key words to express their faith in the potential synergies between art and media.

Futurist attempts to determine intermedial traits can be related to present efforts from Comparative Media Studies to define the impact of new technologies on the creation, dissemination and reception of knowledge in the digital age. Scholars such as Henry Jenkins, Werner Wolf, Lars Elleström, Marina Grishakova or Marie-Laure Ryan, among others, are exploring new options to refer to those intermedial processes resulting from media crossings. Therefore, as it happened at the beginning of last century, we are dealing with a broad variety of neologisms characterized by the use of prefixes like 'trans-', 'cross-', 'inter-', 'multi-', 'pluri-', 'meta-' and 'post-', and concepts like 'hybridization', 'interactivity', 'transition', 'convergence', 'immersion', etc.

Futurist practices on visual poetry and multisensoriality, influenced by collage paintings or film editing processes, became crucial to establish a complex system of "remediations", as stated by Jay David Bolter and Richard Grusin (1999), between traditional arts and new media. As the experience of Marinetti and his revolutionary followers demonstrates, a systemic revision of artistic changes in line with technical development becomes essential to set new aesthetic and cultural principles, an intuition that nowadays makes more sense than ever before.

Italian avant-garde was not the first to look forward to an integration of the arts through a theoretical system. Starting with the German opera composer Richard Wagner, who in 1849 introduced the concept of the *Gesamtkunstwerk*, for many decades, artists, poets, musicians and theoreticians had been seeking a medium to create a total artwork and also to express their concern with individual and social consciousness.

In the early 18th-century, numerous treatises on the limits of the arts were published. They attempted the formulation of new strategies to reflect the transition of social and cultural sphere to modernity. Those proposals generated intense debates and controversies concerning the role of intellectuals and their position in an unrestrained ontological transition.

In contrast to Ricciotto Canudo's essay "La naissance d'un sixième art. Essai sur le cinématographe" (1911) or Futurist manifestos on the relation between different media, some theorists were against the interrelationship between artistic genres, such as Gotthold Ephraim Lessing, who claimed that "these bad influences are manifested in poetry through descriptive obsession and in painting with the allegorical habit, wanting to turn the first a speaker box [...] and the last one a mute poem" (239).

After many frustrating attempts along the end of the 19th-century, in 1909 *Fondazione e Manifesto del Futurismo* was the first set of principles to push the limits of art to its breaking *point*. Marinetti's desire of provocation and rupture with traditions secured him a leading position among modernist cultural tendencies, *anticipating the experimental practices of the historical European avant-garde:*

> We stand on the last promontory of the centuries! (…) It is from Italy that we launch through the world this violently upsetting incendiary manifesto of ours (...) The oldest of us is thirty: so we have at least a decade for finishing our work. When we are forty, other younger and stronger men will probably throw us in the wastebasket like useless manuscripts—we want it to happen! (...) Erect on the summit of the world, once again we hurl defiance to the stars! (Marinetti, 1909)

Futurism, as the avant-gardes that came after it, was grounded in the traumatic loss of faith in the traditional cognitive framework and in the experience of fragmentation and disintegration. In fact, the absence of coordinates became the starting point for their action program: "Time and Space died yesterday. We already live in the absolute, because we have created eternal, omnipresent speed." (Marinetti, 1909) As Asunción López-Varela pointed out:

> At the centre of this crisis were the new technologies and methodologies of science, the epistemology of logical positivism and the relativism of functionalist thought […] The artist as visionary would attempt to create what the culture could no longer produce: symbol and meaning in the dimension of art, brought into being through the agency of language. […] (2011: 208-209).

Some of the most innovative Futurist contributions arose from the fundamental alterations in the perception of time and space caused by the introduction of railroads, photography and media communication. The depiction of speed and motion was meant to illustrate such technical developments through a rapid and vibrant style based on the principle of simultaneity. This term was introduced on February 1912 in the preface of the catalogue for the Futurist exhibition at the Bernheim-Jeune gallery in Paris (Boccioni, Carrà, Russolo, Balla, & Severini) and it represented the core idea of Futurist

imaginary. For this reason, Umberto Boccioni reacted angrily to Robert Delaunay's appropriation of this word.

The aim of Marinetti and his colleagues was to immerse the observer in the so-called "polyexpressive" experience, an all-embracing process that would appeal to all the feelings and senses simultaneously. Instead of representing one detail or another of the reality, Futurist art seeks to realize a "complete fusion in order to reconstruct the universe making it more joyful, in other words, recreating it entirely" (Balla and Depero, 1915). Hence, this creative procedure required both the fusion of all aesthetic experiences and a participative role of the viewer, only possible by virtue of an intermedial approach closely related to the cognitive concept of analogy.

In *Manifesto tecnico della letteratura futurista* (1912), Marinetti proclaimed the destruction of syntax and the abolition of the punctuation. In this way, he stated that perception by analogy would settle the basis of an innovative methodology for both literature and the visual arts: "Analogy is nothing but the immense love that connects distant, seemingly different and hostile things. It is through very vast analogies that this orchestral style, at once polychromatic, polyphonic, and polymorphous, can embrace the life of matter." (Marinetti, 1912) In this text, he also mentioned the potentiality of "imagination without strings" and "words in freedom", two concepts that, one year later, he would develop in the manifesto of *Distruzione della sintassi - Immaginazione senza fili - Parole in libertà* (1913).

> The imagination without strings, and words-in-freedom, will transport us to the essence of the matter. With the discovery of new analogies between things remote and apparently contradictory, we shall value them ever more intimately. Instead of humanizing animals, vegetables, and minerals (a bygone system) we will be able to animalize, vegetize, mineralize, electrify, or liquefy our style, making it live the very life of matter. For example, to render the life of a blad of grass, we might say; 'I will be greener tomorrow.' But with words-in-freedom we might have With: Condensed metaphors-Telegraphic images-Sums of vibrations-Knots of thought-Closed or open fans of movement- Foreshortened analogies-Color Balances-The dimensions, weights, sizes, and velocities of sensations-The plunge of the essential world into the water of sensibility, without the concentric eddies produced by words-Intuition's movements of repose-Movements in two, three, four, five different rhythms-Analytical exploratory telegraph poles that sustain the cable of intuitive strings. (Marinetti, 1913)

Marinetti also announced the introduction of 'onomatopoeic harmonies' to render the sounds and noise of modern life; the 'typographical revolution' to emphasize the expressive force of words; 'multilinear lyricism' to allow the poet to play with "several chains of colors, sounds, odors, noises, weights, densities, analogies. One line, for example, might be olfactory, another musical, another pictorial." (Marinetti, 1913) In *"Modernolatria" et "Simultaneità"*, Pär Bergman explores the multiple connections between Futurist multilineal lyrism and Wagnerian postulates on total artwork (241).

Marinetti was convinced that the separate branches of art would attain new poetic heights when put to the service of the "polyexpressive" reconstruction of the universe. He "saw the artist as a revelatory being whose task was on the one hand to penetrate reality and on the other hand to create a new reality" (Ohana 2010: 46). Marinetti developed his strategy inspired by the method of the intuition and the concepts of vitality, dynamism, instinct and pure perception, present also in Henri Bergson's theory of consciousness as flux:

> We shall give flesh and blood to the invisible, the impalpable, the imponderable, the imperceptible. We shall find abstract equivalents for all the forms and elements of the universe, then combine them together according to the whims of our inspiration in order to create plastic complexes that we will put into motion. (Balla and Depero, 1915)

The influence of cinematic processes was also an essential contribution to Futurist literature, poetry, painting and theatre's renewal. According to Mario Verdone, montage was the best gift that the 20th-century had given to the art world (1967: 39). One of the most representative examples of the decisive influence of cinema upon poetry and literature was *L'elisse e la Spirale. Film + Parole in Libertà*, a novel written in 1913 and published in 1915 where Paolo Buzzi tried to incorporate the logic of film editing (to obtain a better understanding of cinema's role in Futurist intermedial project, see Strauven, 2006, Lista, 2009 and Fernández Castrillo, 2011).

Attracted by the illusion of an unmediated experience, Futurists proclaimed the death of the book and their preference toward the novelty of cinematic logic and sequence. They developed a particular approach announcing that all the artistic disciplines should be transformed by the new media. In all through Futurist manifestos, essays, speeches and artworks there is an effort to achieve the equivalence of the media as well as to mix them together in new combinations. As mentioned before, the method introduced by Italian modernist avant-garde turn out to be a pioneer contribution to Comparative Media Studies and, more specifically, to the theory of intermediality. Werner Wolf supports that, in a narrow sense, the term "intermediality" refers to the participation of more than one medium, or sensory channel, in a given work, whereas, in a broad sense, it is the media equivalent of intertextuality and it covers any kind of relation between different media (1999: 35-36).

The insistence of Futurists on work across media borders led them to explore the media-specific idiosyncrasy of each respective medium, and also to experiment with the mixing of old and new artistic disciplines. Not one single artistic branch remained untapped. Among all their proposals, visual poetry needs to be taken in consideration in order to explain the roots of Futurist hymn to the future based on the principle of intermediality. In *The Aesthetics of Visual Poetry, 1914-1928*, Willard Bohn suggests that "Combining painting and poetry, it is neither a compromise nor an evasion but a synthesis of the principles underlying each medium." (1986: 2). Unlike the so-called 'figurative poetry', 'ideograms' or 'calligrams' created at that time, Futurist poems are not just a bridge between image and text but also the conjunction of the rest of disciplines

in a unique artwork. In *Distruzione della sintassi - Immaginazione senza fili - Parole in libertà*, Marinetti rejected any relation to Symbolist legacy:

> I oppose the decorative and precious aesthetic of Mallarmé and his search for the exotic word, the unique and irreplaceable, elegant, suggestive, exquisite adjective. I have no wish to suggest an idea of sensation by means of passéist graces and affectations. I want to seize them brutally and fling them in the reader's face.
>
> I also oppose Mallarmé's static ideal. The typographic revolution that I've proposed will enable me to imprint words (words already free, dynamic, torpedoing forward) every velocity of the stars, clouds, airplanes, trains, waves, explosives, drops of seafoam, molecules, and atoms (Marinetti 1913)

A new awareness of the printed page leaded Futurists to examine the spatialization and visualization of the poetic message. As Achille Bonito Oliva points out, the contemplation of these poems is founded in "the spatiotemporal" perception, similar to that of painting, of a unitary dimension not as the presence of an absence (2007: 18). The revolutionary idea of "words in freedom" was a project in progress always open to new experimentations that Giovanni Lista (2009) summarizes in two main categories: 1. The interaction between codex based on synesthetic and synoptic principles that results in multi-sensory experiments; 2. The impact of typographic innovation together with the material components of the Futurist poetry: format of the page, ink colours, typefaces, texture of the paper, book-binding technique, etc. (Lista 2009: 293)

In addition to the different types of intermedialities, from the fusion of different arts and media into new genres or the representation of one medium into another, the words started to call attention to themselves. They were no longer perceived as transparent signs, but assumed an artistic value as a result of the creative typography.

> My revolution is directed against the so-called typographical harmony of the page, which is contrary to the flux and reflux, the leaps and bursts of style that run through the page itself. For that reason we will use, in the very same page, *three or four different colors of ink,* and as many as twenty different typographical fonts if necessary, For example: *italics* for a series of swift or similar sensations, *boldface* for violent onomatopoeias, etc. The typographical revolutions and the multicoloured variety in the letters will mean that I can double the expressive force of words. […] And so I shall realize the fourth principle contained in my *First Manifesto of Futurism* […] "We affirm that the beauty of the world has been enriched by a new form of beauty: the beauty of speed." (Marinetti 1913)

Gabriella Belli (2007: 49) affirms that, until 1911, Futurist writings looked much more innovative than painting experiences. The icons and the letters of the alphabet became signs and shapes able to express any kind of feelings and emotions, appealing simultaneously to all the senses of the readers and the viewers. Another distinctive trait of Futurist contribution to the cultural renewal is the influence of mass media in visual poems and word-paintings, as we may observe in Carlo Carrà's *Manifestazione*

interventista (*Festa patriottica-Dipinto parolibero*) (1914), a collage made of tempera and pasted newspapers clippings on cardboard inspired by Guillaume Apollinaire's first visual poem "Lettre-Océan", published in *Les Soirées de Paris* in the same year. Both authors glorify the *élan vital* and render the atmosphere of Modern life by the creation of a "polyespressive" symphony:

> The snatches of music in the poem are matched by a fragment of sheet music pasted to the collage and by assorted references to an "orchestra" and 'canzoni' ('songs'). Similarly, the sounds made by Apollinaire's new shoes ('cré cré') the phonograph's scratchiness ('zzz'), and the bus's motor ('rro oo to ro ro ro') correspond to Carrà's onomatopoeic 'crucra crucra', 'bree bree', 'cric crac', 'zzzz', and the sounds of various vehicles ('Trrrrrrrrrrrr', 'traak tatateaak') (Bohn, 1986: 13).

Focusing his analysis on the mutual admiration that existed between Apollinaire and Carrà Willard Bohn explains the similarities between the cited figurative poem and the word-painting:

> Both have the same geometrical configuration. The lines of poetry in the poem, like the phrases and painted papers in the collage, form a series of concentric circles radiating outward from a circular center, from which extend a number of symmetrical 'spokes'. The same can be said of the principal techniques employed. Both works exploit the visual properties of written language to create ideogrammatic compositions in which the formal configuration reinforces the linguistic message and vice versa. If they are essentially pictures formed of words, they are also literary works the structure and spatial relations of which are determined by the […] physical properties of the text, by the juxtaposition of the words on the page (or canvas). Perception and conception, image and metaphor tend to emerge into one indivisible whole. In this context the compositions represent extreme examples of concrete metaphor. (1986: 9, 13).

Apollinaire and Carrà comprehended that new media (as the radio or the cinema), the principles of advertising, magazine illustrations and the new means of transmission (as the telegraph or the telephone) were exerting a strong attraction on the population and, at the same time, they constituted innovative communicative models to emulate for their effectiveness and attractiveness.

Futurists did not hesitate to create their own newspapers and magazines as *Lacerba* (1913-1915), *La Balza futurista* (1915) or *L'Italia Futurista* (1916-1918), among others, to divulge both their visual analogies, multilinear lyrics and word-paintings. All of them, were inspired by the success of the pre-Futurist international magazine *Poesia* (1906-1909), founded by Marinetti. They also launched Edizioni futuriste di *Poesia* and Edizioni di *L'Italia Futurista* where they published their anthologies and volumes on the mentioned topic.

Marinetti incorporated Futurist literary and poetic revolution to his declamatory style and, on the other hand, he also applied the immediacy and the strength of verbal

communication to his writings. As noticed by Lista (2009: 294), the first period of Futurist experimentation in visual poetry was dominated by the principle of *dynamis*, turning visual poems into a multisensorial seismograph of Modern rhythm. Together with this polyphonic reflection of urban experience, the physical value of the page (*physis*) progressively started to have a main position as a result of the Futurist typographical revolution.

Zang Tumb Tumb (1914) by Filippo Tommaso Marinetti, cover.

Marinetti tried to synthesize both perspectives in *Zang Tumb Tumb* (1912-1914), his first book of "words in freedom", that required considerable skill from the typesetter for is revolutionary typographic style. He depicted the *hinc et nunc* of a violent scene in the battlefield by an onomatopoeic recreation of the noises; using different sizes and styles of types; with the incorporation of lyric equations; through the destruction of the syntax and the presence of an agglomerate of "words in freedom" to affirm the "beauty of the speed"; and, finally, with the "multilinear lyricism" to achieve "the most complex lyric simultaneities".

In *Lo splendore geometrico e meccanico e la sensibilità numerica*, Marinetti explains the idiosyncrasy of his lyric equations:

> I create true theorems or lyrical equations, introducing numbers which I've intuitively chosen and placed within the very center of a word; with a certain quantity of + - x +, I can give the thickness, the mass, the volumeso things which words otherwise have to express. The arrangement + - + - + + x, for example, serves to render the changes and accelerations in speed of an automobile. The arrangement + + + + + serves to render the clustering of equal sensations. (E.g.: *fecal odor of dysentery + the honeyed stench of plague sweats + smell of ammonia,* and so on in "Train Full of Sick Soldiers" in my *Zang tumb tumb*). (Marinetti 1914)

Montagne + Vallate + Strade x Joffre (1915) by Marinetti. Printed paper, 19,3 x 16 cm.
From http://en.wikipedia.org/wiki/File:Marinetti-Motagne.jpg

Useful decoding instructions for some of the most popular Futurist visual poems are also found:

> Everything must be banned which doesn't contribute to expressing the evanescent and mysterious Futurist sensibility with all its new geometrical-mechanical splendour. The free-wordist Cangiullo, in *Fumatori II[a]* had the felicitous idea of conveying the long monotonous reveries and self-expansion of the smoke-boredom during a long train journal by means of this *painted analogy.*

TO SMOKE

> Words-in-freedom, in their continuous effort to express things with maximum force and greatest depth, naturally transform themselves into self-illustrations.
> By means of free, expressive orthography and typography, synoptic tables of lyrical values and designed analogies (Marinetti 1914)

It is worth emphasising the contribution of the free-wordist Ardengo Soffici who became the theorist of the "imagination without strings" and the "synoptic tables" in order to achieve the liberation of the word. It is also remarkable Angelo Rognoni's precognition of the typographic sculptures. Meanwhile, Fortunato Depero paid attention to the potentiality of abstract verbalization and as a result of his interdisciplinary research he created a new conceptual language called "onomalingua", based on the onomatopoeic sonority to communicate feelings instead of concepts. His most famous book, *Depero Futurista* (1927), also known as "Libro imbullonato", anticipated the mechanical book, whereas in *Numero Unico Futurista Campari* (1931), in *Liriche Radiofoniche* (1934) and *Fortunato Depero nella vita e nelle opere* he gradually renounced to the graphical and linguistic experimentation characteristic of his unfinished volume *New York. Film Vissuto*.

In 1916, Edizioni futuriste di *Poesia* published Francesco Cangiullo's *Piedigrotta: parole in libertà*, a masterpiece of visual poetry in which he described the orgiastic celebration of Napolitan festival. Three years later he presented the first Futurist book-object: *Caffèconcerto. Alfabeto a sorpresa* in which he represented, show by show, a variety spectacle. In 1923 with *Poesia pentagrammata*, Cangiullo explored the relations between figurative poems and music. Among some of the most interesting projects of visual poetry we find also two unpublished collections: Paolo Buzzi's *Conflagrazione* (1914-1918), an experimental handwritten diary, and Marinetti's anthology *Paroliberi* futuristi, which was announced in 1915 in the flier *Parole, consonanti, vocali, numeri in libertà* but it was never published. In 1932 the founder of Futurism finally published *Parole in libertà futuriste tattili, termiche, olfattive* an essential reference work for the European avant-garde, the highest expression of multisensorial research in Futurist poetry. The book was printed in metal sheet to render the mechanical aesthetics and to realize Marinetti's old dream of creating a book made of nickel. It also implemented the main postulates of *Il Tattilismo* (1921), a Futurist manifesto on sensory stimulation, an early form of interactive art.

In fact, the audience's attitude toward the printed page played an important role in Futurist visual poetry which anticipates the characteristic involvement of the public in performance practices and the emancipation of the user in the digital age. The reader became a participant and his interaction with the text an adventure to live. Jean-Pierre Goldenstein points out that one of visual poetry's major functions is to force the reader to investigate an infinite number of paths, preventing him from deciphering a preexisting sense (160). Willard Bohn studies in depth the reader's role in visual poetry. He explains that:

> […] the poem cannot be reduced to a single meaning, since each reader brings something different to the text. The reading process is also complicated by the nonlinear format of much of the poetry […] In carrying out the procedures connected with consistency building, readers are continually forced to modify their interpretations […] The average reader doesn't have a chance of reproducing the author's thought patterns and associations. (Bohn 2001: 30).

As we have seen, in their rebellion against *passéist* cultural malaise, Futurists announced the unquestionable relevance of the media experience and its unavoidable influence in the search of a whole new set of linguistic and communicative techniques, more adapted to express the complexity of Modern condition through a "polyexpressive" approach. Their original response to the epistemological crisis caused by the impact of industrialization, mass media and new technologies in their society is nowadays a

grounded model extremely helpful in deciphering the intermedial idiosyncrasy of new cultural expressions in online communication.

Futurist postulates on intermedial practices could belong to our own era. Media archaeologists often compare the reception of reproductive and broadcast media in the early 20th-century to current strategies for integrating digital technology. Regarding the influence of the earlier moments of cultural and technological transition, Tom Gunning sustains that "the introduction of new technology in the modern era employs a number of rhetorical tropes and discursive practices that constitute our richest source for excavating what the newness of technology entailed." (2003: 39). This self-conscious awareness of change and conceptual uncertainty is evident nowadays. David Thorburn and Henry Jenkins claim that "there is an urgent need for a pragmatic, historically informed perspective that maps a sensible middle group between the euphoria and the panic surrounding new media" (2). In their book *Rethinking media change: the aesthetics of transition*, these authors suggest to approach media intersections as a process instead of a static completion.

> On this view, convergence can be understood as a way to bridge or join old and new technologies, formats and audiences. Such cross-media joinings and borrowings may feel disruptive if we assume that each medium has a defined range of characteristics of predetermined mission […] A less reductive, comparative approach would recognize the complex synergies that always prevail among media systems, particularly during periods shaped by the birth of a new medium of expression (Thorburn & Jenkins 2003: 3).

Such convergences occur regularly in the history of the "information society", a term introduced by Marshall McLuhan in *Understanding Media: the extensions of man* (1964) in reference to the effect of emerging technology in data creation, distribution and manipulation in the post-industrial era. In this regard, Marinetti and his avant-garde colleagues assumed a pioneer position since, more than one century ago, they focused their artworks, performing acts and manifestos on pursuing the ways in which media interact, replace and cooperate with one another in the cultural sphere. From their initial incursions in visual poetry to the following contributions in a myriad of uncategorized genres, there are three focal points that resume their intermedial paradigm's: the principle of "simultaneity", "instantaneity" and "totality". These three main characteristics anticipate Randall Packer and Ken Jordan's definition of new media in the digital age:

> Integration: the combining of art forms and technology into a hybrid form of expression.
>
> Interactivity: the ability of the user to manipulate and affect her experience of media directly, and to communicate with others through media.
>
> Hypermedia: the linking of separate media elements to one another to create a trail of personal associations.
>
> Immersion: the experience of entering into the simulation or suggestion of a three-dimensional environment.

> Narrativity: aesthetic and formal strategies that derive from above concepts, which result in nonlinear story forms and presentation. (Packer & Jordan 2001: xxxv)

Although new applications for digital media emerge over the time, it can be stated that, at the present, the most distinctive feature of online creative procedures is the encouragement of interaction, that is, the sharing of collaboration within the artistic process itself. Digital code fulfils the old Futurist dream of achieving an interactive and 'polyespressive' artwork by the principles of 'numerical representation', 'modularity', 'automation', 'variability' and 'transcoding' (Manovich, 2001). The critic Friedrick W. Block (2007), claims that, in media poetry, movement transforms into animation and processuality whereas interaction becomes participation. Futurist strategies developed in visual poetry, as the "multilinear lyricism" or "words in freedom", become embedded in the commands and interfaces of computer software as Marie-Laure Ryan sustains: "The digital revolution of the last decade has let words on the loose, not just by liberating their semantic potential, as most avant-garde movements of the past hundred years have done, but in a physical, quite literal sense as well." (1999, 1) Along the same lines, Katalin Sándor argues that: "the artistic practices of visual print poetry, of pattern poems, calligrams, concrete poetry, lettrism, and colleages have come to function as a continually recycled 'resource' for digital poetry." (2012: 147)

As outlined above, net artworks continue the everlasting avant-garde aspiration of increasing the immersion and the aesthetic response of the observer. Loss Pequeño Glazier claims that:

> The conditions that have characterized the making of innovative poetry in the twentieth century have a powerful relevance to such works in twenty-first century media. That is, poets are making with the same attention that they did through the movements of the previous century and they are doing so with new materials — and new materials alter what constitutes writing. Through recognizing the conditions of such making and by appreciating the material qualities of new computer media we can begin to identify the new poetries of the twenty-first century. Putting such a vision together is more than a simple concatenation of strings of practice; it involves recognizing the interwoven matrices through which e-writing makes its way. (Glazier 2001: n/p)

Lori Emerson defines these creative processes as performatic events "complete with their own set of viewer/viewed relation" (2003: 91). When we refer to the new expressions of digital culture, we should remember that the term "Internet art" or "net.art" englobes all artistic branches that use Internet as the main medium and that cannot be produced, manipulated, spread or experienced in any other way. Ryan centres the definition of net.art on the code's key role: "By net.art, I mean any work available on the World Wide Web that takes advantage of the computer, not only as a mean of production and dissemination, but also as support necessary to the performance of the text. In other words, I restrict the category net.art to works that need to be executed by code." (2012: 132).

From the beginnings of computer-based literature, at the end of the sixties, to the creation of interactive e-poems, there have been many artists and academics that have enriched avant-garde postulates on intermedial qualities of figurative texts. However, Marjorie Perloff mentions the risk of misunderstanding the role of visual poetry in the electronic age by fetishizing digital condition as something in itself remarkable, instead of appreciating the real sense of net-poetry:

> […] poetry is an especially vexed case because, however we choose to define it, poetry is the *language art*: it is, by all accounts, language that is somehow extraordinary, that can be processed only upon rereading. Consequently, the "new" techniques, whereby letters and words can move around the screen, break up, and reassemble, or whereby the reader/viewer can decide by a mere click to reformat the electronic text or which part of it to access, become merely tedious unless the poetry in question is, in Ezra Pound's words, "charged with meaning." (Perloff 2006: 143-144).

Many terms have been suggested to describe such poetry, from "cyberpoetry", to "digital poetry", "computer poetry", "media-poetry", "interactive poetry", "net-poetry", "electronic poetry", "e-poetry", etc. Friedrich W. Block (2007) ennumerates the specific criteria to distinguish digital poetry from other literature: 1) the mechanical, algorithmic generation of texts (supporting or complete), 2) electronic linkage (in the computer, on Intranet or Internet) of fragments and files of the same or also different media types, derived from this the 3) multi- or non-linearity of both text structure and individual reading matter and if required 4) multimediality and animation of texts in the broadest sense 5) interactivity as a 'dialog' between machine (hard and software) and user as a -dependent on the programming- reversible or irreversible intervention into the display or data base text, as a telematic communication between different protagonists on the computer network; derived from this 6) the shift or even de-differentiation of traditional action roles such as author, reader, editor.

Among the numerous examples of digital poetry which follow Futurist premises, it should be pointed out *C•O•G•(I) An Interactive Kinetic Textual Composition* (2002) created by Loss Pequeño Glazier, professor of Media Studies at University of Buffalo, New York, and director of Elecronic Poetry Center (EPC). Despite a certain grade on ingenuousness, the cited artwork incarnates the Futurist "words in freedom" in the digital age, including movement, colours and a dynamic typography.

C•O•G•(I) An Interactive Kinetic Textual Composition (2002) by Loss Pequeño Glazier

Another example of the digital accomplishment of "words-in-freedom in movement" and "animated writing" is Dan Waber's *Strings* (1999), where the moment of words 'yes/maybe' recreates a 'flirt', or the growing 'haha' stands for contagious laughing, a reverberation of the "instinctive deformation of words" that "corresponds to our natural tendency to use onomatopoeia." (Marinetti 1913)

Strings (1999) by Dan Waber

Yet one more example of the achievement of "the most complex lyric simultaneities" comes from Thomas Swiss's web-based work in which he explores the relationships between sound, image and text through a collaborative strategy. Tim Berners-Lee defines "intercreativity" as "the process of making things or solving problems together" (1997). In this case, the poet establishes a network of relationships between his production and the linked images, texts and sounds others create, moving from individual to composite authorship.

These are just some examples of the first e-poems at the turn of the 20th -century. There are now many digital artists and poets who develop new strategies to accomplish avant-garde expectations by means of augmented reality, or user generated systems. María Mencía's ongoing series of generative poetics texts or Airan Kand's interactive installations, among many others; a valuable effort that would deserve more extensive study.

Generative poems (on going) by María Mencía. Presentation and exhibition: (PAN) Palazzo delle Arti, Naples, Italy, 2010.

To conclude this essay, I would like to point out that under the pressure of technological innovations and mass media society, Futurists made a special effort to renovate the traditional artistic expressions by exploring their intrinsic value. The rise of modern visual poetry reflects the end of the power of abstraction of the word in favour of its embodiment by the juxtaposition of divergent artistic elements in the creation of an interconnected and expansive net of interdependencies.

The multisensorial tables of "words in freedom" acted as a synthesizing crucible providing the perfect formula for the revitalization of the creative process; a method founded on the concept of intermediality which is, still nowadays, a valid reference model. In fact, the avant-garde aesthetic strategies live on in present-day hipertextualities, hibridations, collages or mash-ups in the "remix culture" (Manovich, 2007).

Nowadays, new cultural expressions as net.art, or more specifically digital poetry, demand standards of definition agreed by a global community as it happened at Futurist time, when a large number of artists congregated around programmatic texts to coin new terms to define the "polyexpressive" nature of the multimedia experience. Therefore, Futurist legacy is still nowadays an inspiring milestone to face the reception of digital technology since the inherent potential of intermediality is and will continue to be in development.

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Digital Textuality and its Behaviors

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Abstract

What characteristics can we attribute to language written in and for publication in digital media? Matthew Kirschenbaum's (1997-8) choice of the word 'environment' evokes a sense of ecology, of words and their roles within a media ecosystem, and the forces that can be brought to bear upon them. I would add that it also serves to craft reading environments as well. Consider how a writer that writes in the ready-made environment of ink on paper is putting together words in a space with established conventions that shape the linguistic text in predictable ways. Any variations upon the design of such a writing space challenge cultural expectations of how to operate the page and can be used to draw a reader's attention to a specific element of the text. A writer that uses a computer to design a writing and reading environment creates a space for text where the potential interactions between its elements—linguistic codes, textual appearance and behaviors, and interface—are open to the writer's expressive needs. Writers enjoy an expanded palette of options when composing texts for digital media, which has allowed for the development of what is commonly known as electronic or digital literature.

This essay presents and discusses a typology of textual behaviors with the goal of providing readers of electronic textuality a working vocabulary to take into account an important component afforded by digital media. It will offer examples of electronic poetry (or e-poetry), perhaps the most concentrated use of language in digital media, as a model of the potential of digital textuality. This typological instrument was developed as part of my research into the particulars of digital textuality.

Keywords: digital textuality, electronic literature, e-poetry

Electronic literature is a set of experimental practices that explore the capabilities of the stand-alone or networked computer as a medium for creation, production, and reception of literary works. If translated to different media, say by printing them out, they might lose the extra-textual elements that I describe as 'behavior'. These textual behaviors are programmed instructions that cause the text to be still, move, respond to user input, change, act on a schedule, or include a sound component. The elaborate terminology we can use to describe the materiality of print texts, with all their graphical, bibliographical, and linguistic codes is available and useful to apply to electronic texts displayed on a screen, but it would be incomplete without a discussion of its programmed characteristics. For example, a poet writing for print media must think about word selection (with semantic and phonetic considerations), sequence (morphological and syntactical considerations), and appearance (including graphical and bibliographical codes). A poet writing for electronic media must add interface (a mechanism for traversing the text) and behavior (what the words do and under what conditions) to all the previous considerations.

Reading is a skill; something we learn as children and become increasingly proficient at through learning and practice. Since most of the literacy training we receive is through print media—books, newspapers, magazines, journals, and so on—its conventions and technologies have become deeply ingrained in our reading practices, and we are rarely aware of them. For instance, we don't have to think consciously of turning pages, determining which word to read next, or that we are beginning a new sentence. Some print works challenge these conventions, forcing us to reexamine our reading practices, but they constitute a small portion of the works we read in print.

We are also used to reading on screens, be they movie theater, television, computer, smartphone, or tablet screens. When watching subtitled films, for instance, we are basically reading text that operates in a strict schedule: it needs to follow the pace of dialogue. In television news programs, we have screens loaded with text that is constantly changing, whether appearing or disappearing on or scrolling in the bottom of the screen. Video games tend to work more with images than language, but these images are charged with information which must be identified and interpreted (or read) by the player. Successful players are necessarily good readers of not just visual and aural information, but also of the program's responses to their actions.

Most documents that we read on a computer screen follow print conventions while adding a few of their own, such as the incorporation of links, and using hypertext for organization. These are rarely problematic, but when we encounter e-poetry or other first generation electronic objects—"a class of artifacts that have no material existence outside of computational file systems" (Kirschenbaum "Materiality" 2001)—our traditional reading skills are insufficient. Our training in reading print does not account for words that move and form new textual combinations, nor does it teach us to explore the textual surface with the mouse to reveal hidden elements, for instance. Readers are often disconcerted by a text that imposes a reading schedule, or texts that are impossible to reread because they change every time they are accessed. So how do we read the dancing signifier?

I have already suggested that when language is inscribed in programmable media such as a computer it can be described in terms of linguistics, appearance, and behavior. Since our reading skills have prepared us to see through the appearance of texts to reach a linguistic meaning, but not to deal with texts that exhibit behavior, I propose a typology that describes six behavioral characteristics: static, kinetic, responsive, mutable,

scheduled, and/or aural. The ability to identify and account for the signifying strategies of these behaviors allows for more sophisticated readings of e-poetry and by consequence e-texts in general.

But before discussing the typology itself, I must pause to explain my decision to describe this textual characteristic as 'behavior', unpacking some of the connotations and denotations that load the term beyond the scope I am using. Let's take as a point of departure a dictionary definition of the term:

1 a: the manner of conducting oneself b: anything that an organism does involving action and response to stimulation c: the response of an individual, group, or species to its environment.

2: the way in which someone behaves; also: an instance of such behavior.

3: the way in which something functions or operates. (Behavior)

It becomes apparent that the term is closely associated with the actions of living organisms, and only in its third definition describes inanimate objects. This is not accidental: the term 'behaviour' has not been used to describe such objects for long, not since 1943, when Arturo Rosenblueth, Norbert Wiener and Julian Bigelow published an essay titled "Behavior, Purpose, and Teleology" where they defined it as: "any change of an entity with respect to its surroundings. This change may be largely an output from the object, the input being then minimal, remote or irrelevant; or else the change may be immediately traceable to a certain input. Accordingly, any modification of an object, detectable externally, may be denoted as behaviour." (1943: 18)

Of interest in their definition is how broad its scope is, including living organisms or inanimate objects, and how it focuses on externally detectable changes. N. Katherine Hayles points out that this approach is "relatively unconcerned with internal structure" and that it leads to "'black box' engineering, in which one assumes that the organism is a 'black box' whose contents are unknown. Producing equivalent behavior, then, counts as producing an equivalent system." (*How we became posthuman* 1999: 94) She argues that it is not a neutral term and that the attempts to apply it to machines have been ideologically motivated to "elide the very real differences existing between the internal structure of organisms and that of machines" (*How we became posthuman* 1999: 94). As part of her discussion, Hayles asserts that Richard Taylor, a philosopher who challenged Norbert Weiner's definition of behavior and purpose, "sensed that behavior had been defined so as to allow intention and desire to be imputed to machines" (*How we became posthuman* 1999: 97). These are all considerable problems with the term behavior, and should be addressed in order to justify its usefulness as a methodology.

First of all, do machines have intentions and desires? In a conversation with French semiotician Philippe Bootz during the E-Poetry 2001 conference, he said that animation is the symbolic presence of the author in the text, and the cursor is the symbolic presence of the reader. I see these presences as the intentions and desires that fuel the behavior of e-texts, which are encoded into the source document that is executed by a computer. The computer orchestrates all these instructions in its processes, prioritizing some and overriding others so what emerges is its behavior,

which in turn responds to a whole complex matrix of intentions and desires—the writer's, reader's and everyone else's who contributed to the workings of a computer. So computers have intentions and desires encoded within them, and their external behaviors may be interpreted as expressions of those intentions.

The typology of behavior I will now discuss provides a critical vocabulary to describe this feature of electronic texts. It is a brief list of characteristics which I have observed in e-poetry, along with some basic subcategories, that should describe a wide range of behaviors programmable into electronic texts. One could think of this as a taxonomy, which can be used to tag different textual behaviors within an electronic text.

- Static texts are the default we're used to in print—they are texts that do not move or change on the screen.
- Scheduled texts may reveal themselves over time, which may be linear or looped; they may force a rate of reading by disappearing or scrolling; they may also trigger events over a programmed or random schedule.
- Kinetic texts move on the screen: this motion may be looped or linear, random, programmed, or responding to cues from the reader.
- Responsive texts take advantage of the computers' interface devices (most commonly the mouse and keyboard) to create a feedback loop between the reader and the text.
- Mutable texts involve programmed or random changes or may be generated on the fly.
- Aural texts have a sound component: verbal, musical, or simply noise.

These categories are not by themselves unique to electronic media, nor are they mutually exclusive. They are often found in combination and in some cases they are inseparable—aural and kinetic texts are always scheduled, for instance. The next few sections will provide a brief genealogy of each behavior and discuss some of their subcategories, and implications as outlined above, providing examples from a variety of e-poems.

Static Texts

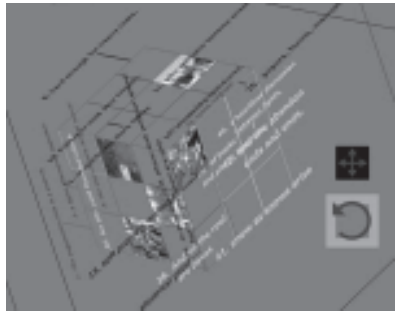
When we think about words in a document, we assume that they remain still so we can read them. We also assume that they will remain the same, so we can reread them if necessary. Motion and mutability are not characteristics we ordinarily attribute to words because the materials on which they have been inscribed don't usually allow for such changes. Static texts are so ubiquitous that traditional definitions of text are based upon this behavior, or lack thereof. In *Scholarly Editing in the Computer Age*, Peter Shillingsburg defines text as "the actual order of words and punctuation as contained in any one physical form, such as manuscript, proof, or book" (1996: 46). This notion of text arises from a centuries old relationship between alphabetic technologies and the media in which they have been recorded. In simpler terms, documents have been produced in stone, clay, papyrus, vellum, wood, paper, and other materials that lend physical stability to the inscriptions they carry. The words etched, inked, penciled, or glued onto those surfaces are not likely to move from where they are placed, and any motion of

these depend on the manipulation of the materials they are placed upon. They are also not likely to change, even though they may be interpreted differently by readers. Therefore, in any given document, the text is defined by the design and stability of the materials in which it is inscribed.

The moment words start to appear on screens, the static default becomes simply another option available for their display because we are dealing with time-based media that can display moving images. So even if the text displayed is perceived as static it is being constantly redrawn many times per second. As Hayles explains, "when a text presents itself as a constantly refreshed image rather than as a durable inscription, transformations can occur that would be unthinkable if matter or energy, rather than informational patterns, formed the primary basis for the systemic exchanges." (*How we became posthuman* 1999: 30)

Some of the transformations occur at the level of textual behavior, but they can also be changes in the appearance of the text, or even linguistic information of the text. More importantly, these transformations are possible because texts in digital media are informational patterns which are subject to manipulation and reconfiguration in computers. This is obvious to anyone who can use a word processing program to modify a word's font, size, color, emphasis, spacing, indentation, and many other of its visual characteristics. What isn't obvious to many users is that we are changing the word's informational pattern in ways that the computer can recognize and reconstruct and that this pattern is particular, not universal. A different piece of software or computer may not recognize the pattern in the same way or may not have the font available, and it will interpret the information as it is able, reshaping the information pattern to conform to its capabilities. Therefore, static texts in digital media are not stationary objects in repose: they are informational patterns processed and constantly inscribed on a computer screen.

Purely static texts in electronic media can be similar to texts in print, especially when there is "remediation" at work—a term coined by Jay David Bolter and Richard Grusin to describe "the representation of one medium in another" (*Remediation* 2000: 45) —such as the representation of print in digital media. However, since the computer is such a powerful simulation tool and can be used to create writing environments for texts to inhabit such as hypertext, three-dimensional spaces, and other designed characteristics of a digital writing environment, the texts may require elaborate navigation or manipulation to read them. For example, Jason Nelson's "Birds Still Warm From Flying" requires readers to manipulate a virtual cube to read the texts arranged on all its sides, and create new combinations of its lines.



"Birds Still Warm from Flying" by Jason Nelson

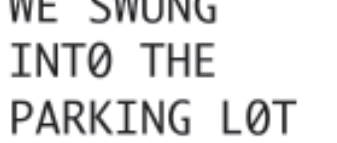
Stasis is the most common text behavior in electronic media, but that doesn't make it any less of a behavior than the others. The specter of possibility haunts texts in digital media, because we cannot trust that what we see is what we get, what conditions might change over time or through interaction.

Scheduled Texts

Because computers are time-based in their operation, the texts they process have the capacity to be scheduled. Texts with this behavior are either finite or open-ended. If finite, they can be described in terms of duration—whether they are linear or looped. The events triggered in the scheduled text can be described as singular or recurrent. If recurrent, we can describe them in terms of frequency of their recurrence. A key concept here is the event—an action that changes the state of the electronic object, triggered by a preprogrammed schedule or user input. An example of a schedule-driven event is when a computer goes into sleep mode after a predetermined period of inactivity.

These subcategories become more complex in combination with other behaviors, such as mutability and responsiveness, because the scheduling can be random, variable, or affected by the user. Scheduling texts can have several implications as illustrated by three examples:

A basic feature of print texts is that the reader controls the reading rate. Scheduled texts take control of that reading rate over part or all of the work. A good example of this behavior is evident in the works produced by Young-Hae Chang's Heavy Industries which displays one phrase, word, letter, or line at a time synchronized to the musical soundtrack—resulting in a text that plays like a film and demands the reader's unflinching attention for the duration of the work. The text unfolds in a linear fashion, and cannot be stopped or reversed once activated.



"Dakota" by Young Hae-Chang Heavy Industries

When scheduled e-texts are looped they provide the opportunity of re-reading the sequence that has occurred. Brief loops do not give the impression of scheduled operation, because they present multiple opportunities for re-reading, as is the case of the minimalist animation in Ana María Uribe's "Gimnasia 3" which alternates a cluster of letters P and R in a looped to create the ilusion of an orderly group of letters exercising by lifting and lowering a leg.

Two frames in Ana María Uribe's "Gimnasia 3"

A schedule can also offer recurring events on specific time intervals, such as the 10-second intervals between textual re-configurations in "White-Faced Bromeliads on 20 Hectares" by Loss Pequeño Glazier, or the multiple marquee delays which cause lines to appear and disappear at different rates in "Larvatus Prodeo" by Braxton Soderman and Roxanne Carter.

There is very little scholarship done on scheduling of texts, an area that merits further exploration. Some related fields that may provide fruitful information are studies on reception of oral language and recorded texts, such as audiobooks, and studies of subtitles, captioning, and other uses of language in time-based visual media, such as film and video.

Kinetic Texts

The moving image moves. But where does that movement come from? For a certain approach in art history, an image is a discrete, whole entity. To move from one image to another is already an immense wrench: even the analysis of a diptych is wildly complex. What then is it to speak of "a" moving image, constructed from thousands of constituent images? In what sense is it an image? Cinematic movement is a fundamental challenge to the concept of wholeness and integrity, its becoming a test of the primacy of existence. In particular, it raises the question of temporality: when is the object of cinema? When, indeed, is the moving image? (*The Cinema Effect* 2004: 5)

This excerpt from the introduction to Sean Cubitt's book *The Cinema Effect* asks a relevant and provocative question about the ontology of the moving image which I will adapt to the discussion of kinetic texts. To what extent can a word in motion be considered a single signifier? More importantly, how does the shifting position of a word in motion reconfigure its relation to other linguistic, graphical and behavioral elements in ways that affect its meaning?

The singularity of the rendered electronic image is a perceptual event, whether it is still or in motion, because it is drawn and redrawn many times per second in order

for humans to achieve persistence of vision. As computer graphics, however, these electronic objects can be multiple or singular, depending upon whether they are vector or raster graphics. Any change in a raster graphic modifies its composition as a numerical object, whereas the formulas that create the vector graphic can have movement programmed into them, as is the case with Flash animation. For the sake of convenience, I will take the computer science approach of "object-oriented programming" to treat all kinetic texts as singular objects because it is more flexible towards incorporating other behaviors, even if they are composed of multiple frames.

The primary theoretical approaches towards computer animation comes from cinema—and appropriately so. In *The Language of New Media,* Lev Manovich uses "the theory and history of cinema as the key conceptual lens through which I look at new media." (2002: 9) His exploration goes in both directions, however, seeing also how digital media and their capabilities transform cinema, a deep study on how the history of cinema informs and helps us understand new media work. However, its focus falls more on characteristics of new media, imagery and visual narrative rather than on written language and its signifying potential when placed in motion. John Cayley sets out to rectify this need in "Bass Resonance," an essay that explores the cinematic history of words in motion, focusing on the work of Saul Bass—a man famous in film history for his animated title sequences at the beginning of films like *Anatomy of a Murder* (1959), *North by Northwest* (1959) and *Goodfellas* (1990). This brief essay describes some of the effects of Bass' dancing words, aligning his practice and much of the practices of e-poetries with Concrete poetics. Both studies place kinetic texts and images in digital media in historical, cultural, and cinematic contexts, yet their interest isn't with the complexities of textuality in motion and their implications for poetic practice.

An essay that takes an important step in that direction is "The Software Word: Digital Poetry as New Media-Based Language Art" by Janez Strehovec. This essay focuses on the aesthetics and cultural space that digital poetry is establishing for itself—one that moves away from the "lyrical and 'projective saying'" (2004: 143) and even beyond remediation of print poetic traditions (2004: 145). More importantly, he asserts that "words inside textscapes are words-images-virtual bodies; they are self contained signifiers which must be perceived not only considering their semantic function but also their visual appearance as well as their position and their motion in space." (2004: 149) Strehovec is accurate when discussing digital poetry and its aesthetic function, yet his discussion of kinetic texts is insufficient. Like Manovich, he argues that kinetic texts basically operate on the concept of the loop. This is a weakness in their argument because they are privileging one of several control flow statement types, roughly categorized as follows:

- continuation at a different statement (jump),
- executing a set of statements only if some condition is met (choice),
- executing a set of statements repeatedly (loop),
- executing a set of distant statements, after which the flow of control returns (subroutine),

- stopping the program, preventing any further execution (halt) (Wikipedia Contributors, "Control Flow").

These control flow statement types are what make all the textual behaviors possible and make animation in digital media so unique, since it is able to incorporate other elements discussed in this typology, such as responsiveness, mutability, and scheduled operation. Let us explore further some of the potential and implication for kinetic texts.

Time in an animation may be finite, looped, or open-ended. Finite kinetic texts have a clear beginning and ending. For the reader to re-experience the animation, they may have to reload the text and experience it again from the beginning. Brian Kim Stephans' "The Dreamlife of Letters," for example, is a long kinetic e-poem that unfolds without allowing readers to pause, "rewind," or skip through the text. Looped animation allows the reader to re-read the kinetic text when it cycles through. Sometimes the loop can blur the sense of a beginning and end for it. For example "Ah" by K. Michel and Dirk Vis creates a stream-of-consciousness effect by the moving of words at different speeds flowing from right to left on the screen.

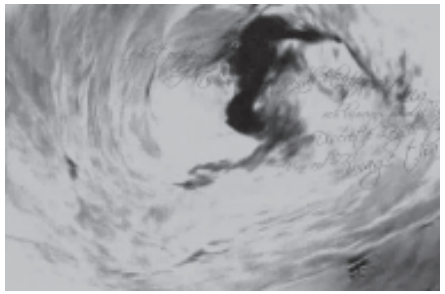
K. Michel and Dirk Vis "Ah"

In Jim Andrews' "Seattle Drift" words a left adrift and readers have to chase after them until the screen is left blank. There is an option to stop the text from drifting, and to even 'discipline' it back into its original configuration, but the drift cannot be reversed nor repeated once it starts because it is semi-randomly determined.

Word motion can affect reading in several ways. It blurs the line between reading and looking, especially when motion serves as an obstacle to reading. The reader may see texts in motion and not have the time to recognize them, in which case, the words are perceived more as objects than as signifiers. This foregrounds the graphical aspect of the text, reducing the impact of the semantic codes in the document. In Jim Andrews' videogame poem "Arteroids," words and lines of verse move on the screen and chase the player's word ('desire' below) at increasing speeds, until the reader's interaction focuses increasingly on shooting and avoiding collision with the texts rather than reading them.

Jim Andrews' "Arteroids" (play mode level 161)

It may reconfigure the word order, producing different phrases and meanings. This is evident in a work like "Slipping Glimpse" by Stephanie Strickland, Cynthia Lawson Jaramillo, and Paul Ryan in which lines and words drift to form new textual combinations, and the potential for multiple readings, for example water movement below:



Stephanie Strickland, Cynthia Lawson Jaramillo, and Paul Ryan "Slipping Glimpse"

Works like "The Dreamlife of Letters"by Brian Kim Stefans create a grammar of motion by grouping words with the same or similar movement. For instance, in the section from "dread to drip" the words "read" and "ream" are alternated in an 11-word semicircle which moves by the stationary letter "d" to form the words "dread" and "dream," after which the solitary letter "d" drops from the center of the screen to fall by the suddenly appearing word "rip," forming the word "drip" for a brief moment. All the words in this section of the poem share the same letter "d." The visual organization of the alternated words ream and read cascading in their curve from top to bottom of the screen to form dream and dread highlight the relationship between both pairs of words: what is the relation between dreading to dream and reading a ream of paper, or perhaps reading is like reaming juice out of a fruit? What is the relation between the liquid action of dripping and the very solid action of ripping? The juxtaposition of these words is brought about through patterned motion.

Brian Kim Stefans's "he Dreamlife of Letters"

There is much more to explore on the implications and effects of motion in texts, an endeavor undertaken by Alexandra Saemmer, who explores the "animated metaphor" in her 2007 book *Matières textuelles sur support numérique* and in other publications and presentations.

Responsive Texts

I have chosen to describe these texts as 'responsive' rather than 'interactive' because the latter term has generated some controversy in its previous uses. This arises from the fact that all texts are interactive, because to read is to interact with the graphical and semantic codes contained within a document to generate meaning. There is also interaction with the physical document in which the text resides, such as page turning and other physical manipulations, in the case of printed texts. The responsive texts I refer to, however, take advantage of the computers' interface devices to allow for input from the reader (such as mouse, keyboard, and touchscreen).

The distinctive feature for responsive electronic texts is the presence of a feedback loop that takes into account the reader's input and responds according to its programmed instructions. By 'input' here, I do not refer to the mental interaction that is always supplied by readers, as described by Wolfgang Iser's reader's response theories, but to options programmed into the text by the author for the reader to trigger. These input cues (such as links, hotspots, cursor movement, keyboard entries, or others) may be manifest or hidden, allow for voluntary or involuntary interaction, and have immediate or delayed reactions.

Manifest input cues find their clearest example in the traditional underlined link that is such a staple of hypertext. In general, manifest cues are invitations for input, be it as simple as a clicking on a link or entering text into a box. Hidden input cues are also an invitation to interaction, but of the exploratory kind. They challenge the reader to discover aspects of the text not apparent to the naked eye, by using the tools at their disposal, most commonly the mouse. The mouseover function, for instance, reveals hotspots and may trigger responses from the text, as in Andy Campbell's "Dim O'Gauble" where arrows guide navigation and hidden hotspots.

Andy Campbell's "Dim O'Gauble"

Voluntary triggering of responsiveness is the most common, and perhaps the friendliest towards the reader. The reader chooses to activate hotspots or links. Involuntary triggers, however, present interesting possibilities. For instance, to have links or hotspots activated by a mouseover, not a click of the mouse, and to have these cues hidden can create a sense of being trapped in an environment, in which any movement of the cursor can set off effects beyond his/her control.

Most of the reactions of responsive texts are immediate, creating a fairly direct correlation between action and reaction. There is a sense of discovery whenever a reader activates an input cue, particularly the first time a responsive e-text is read. Delayed responses from activated input cues blur the correlation between action and reaction. This is one of the most important devices for Philippe Bootz's e-poem "Passage" because it reinforces the 'unique-reading' experience of the poem. This poem in three movements allows for interactivity during the second one, but its input cues are hidden and its reactions postponed as the input gathered by the program during this movement is then used to generate the third, which is necessarily different every time it is read, partly due to the programming, partly because of the variations in interaction.

All texts are responsive and interactive, irrespective of the media they inhabit, because they are machines for signification. The act of reading is by definition a dynamic interaction with the document that holds the text: and different writers will place different demands upon the reader and offer different cues for such interactivity. Electronic texts externalize aspects of this interactivity by scripting the reader's function in a work, creating interfaces for the interaction to occur, and incorporating data collected through the computer's hardware devices.

It is worth noting that I use the term 'computer' in the broadest sense possible, including gaming consoles, touchscreen devices, mobile phones, and installations that include processors, programming, and any input or output devices. The crucial point is that the reader's symbolic presence and actions are read by the e-texts themselves, which as electronic objects have built in variables and responses informed by those events. And that presence can be established through GPS, accelerometers, microphones, cameras, gyroscopes, compasses, pressure sensors in shoes, touchscreens, keyboards, mice, touchpads, or any other kind of peripheral device and represented in the text.The extent to which a text can be changed by interaction can be best described in the next element of the typology: mutability.

Mutable Texts

Mutable texts incorporate deliberate variation into their design, making rereading the same text difficult, if not impossible. Mutable texts involve programmed, random, or user-defined changes in the document. Mutability is not a distinctive feature of electronic texts. Works like Cent Mille Milliards de Poemes by Raymond Queneau use the book as a machine (and the reader as engine) to create 100,000,000,000,000 possible sonnets. This is a sonnet in which each page is cut under each of its 14 lines, so the reader can open each line on any of 10 pages, thus creating 1014 possible combinations. And yet, the work as a book is present to the reader, who can make choices based on page

numbers and lines. Nothing is hidden, and while the potential line combinations are enormous, the fact remains that the individual lines will not change from what they are.

Loss Pequeño Glazier's e-poem "White-Faced Bromeliads on 20 Hectares" exhibits some significant differences from Queneau's, particularly regarding issues of user access and control, as described in "Reading Notes:"

Instructions: Allow this page to cycle for a while so you can take in some of the images and variant titles. When you are ready, press "begin". Once there, read each page slowly, even aloud, watching as each line periodically re-constitutes itself re-generating randomly selected lines with that line's variant. Eight-line poems have 256 possible versions; nine-line poems have 512 possible versions. (n/p)

While it too has a finite number of variants, their access is not user-defined, and the variables are hidden from the reader. It also operates on a schedule, changing the displayed text every 10 seconds. Thus, the reader doesn't have: 1) control over the changes, 2) the ability to reread the same text, unless it is through printing out a given version, or capturing the image of one of the displayed documents, 3) access to the variants. The mutability is very much a part of this text: it shifts during the reading, encouraging the reader to reread read backwards, start over and over, attempting to make sense of this textual moving target. My article "A Shifting Electronic Text: Close Reading 'White-Faced Bromeliads on 20 Hectares'" elaborates on the challenge of reading this text and provides strategies for approaching it.

The difference between these two works goes deeper than their relation to the user/reader: they represent the paradigm shift from floating signifiers to flickering signifiers. According to N. Katherine Hayles in "Virtual Bodies and Flickering Signifiers" (2002), the floating signifier embodies the dialectic between presence and absence, while the flickering signifier shifts to a dialectic based on pattern and randomness. Each page/line of Queneau's book/poem represents a choice for the reader: what lines become present and which lines are absent. Glazier's e-poem has built in randomness, yet it is structured enough that a pattern emerges from the flickering lines of his poem.

Espen Aarseth coined two neologisms in *Cybertext* which become useful for the discussion of mutable texts: scriptons and textons. Scriptons are "strings [of signs] as they appear to readers," and textons are "strings as they exist in the text" (1997: 62). Aarseth describes Queneau's Cent mille milliards de poemes as containing 140 textons that can combine to produce 100,000,000,000,000 possible scriptons (1997: 62). Aarseth goes on to develop a typology of "modes of traversal" of cybertexts: a useful one to show the similarities between print and electronic works that require the reader to spend "non-trivial effort" in their traversal.

A similar calculation could be applied to Glazier's "White-Faced Bromeliads," with a significant difference: that the possibilities are part of the text, but the reader is presented with only a fraction of these. In works such as "Passage," by Philippe Bootz, the program guarantees that you will never see exactly the same scripton, no matter how many times you reread the poem.

The two main sources of mutability are defined by the programmer or the user. Programmed mutable e-texts have changes that result from authorial planning, whether

it is to include random elements into the generation of scriptons, or whether these occur in a schedule, or through randomized animation. User-defined mutability results from the intersection of responsiveness and the programmed nature of the e-text. The difference between merely responsive e-texts and mutable responsive e-texts is that the changes in the text are at least partly dependent upon the reader/user's input. In a mutable e-poem such as "Passage" by Philippe Bootz, the reader's input during the second movement is essential to the changes that manifest themselves in the third movement of the poem. Different users, and repeated reading performances of the entire work by the same user, will necessarily produce different interactions, which will result in a newly configured third movement of the poem.

Mutability is necessarily a general category, but a significant one because it literalizes the textual instability present in all texts, whether in print or in electronic media. The changes take place as part of the production history of the material text that may or may not include interventions by the reader. Some change—however minuscule—is possible in any electronic text, as was discussed in the introductory chapter, but in mutable e-texts this happens to an even greater degree, and as part of the design of the poem.

Aural Texts

Poets have used writing as a recording medium for centuries by translating the sounds of poetry into alphabetic scores for oral reconstruction—just as composers have written musical scores on sheets of paper for subsequent musical reinterpretation. In poetry, sounds and units of breath become space: lines, stanzas, punctuation, spaces between words, formatting, and other visual markers become part of what readers learn to interpret in order to come up with to provide an oral rendition. The use of writing, however, led many poets to explore the expressive potential of writing in and of itself, leading to the visual Concrete Poetry movement.

The rise of sound recording technologies allowed for poets to explore the aural element of language beyond the limitations of the writing and oral reconstruction model. These technologies are fairly new and have therefore accrued a smaller body of work—and market—than print. For the most part, sound recording technologies have been used to record poets reading their work: serving as an archive of authorial interpretations of the written poems. However, the Concrete Poetry movement also explored sound as a means in and of itself using the sounds of language beyond the traditional constraints, such as using words. Poets like Paul de Vree and Henri Chopin experimented with recording technologies to mix sounds, voices, and sound effects, creating sound poems that could only exist as recordings. This is yet another example of how production, storage and dissemination technologies have an impact on poetry, at times transforming it into something not witnessed before.

Computers have become increasingly apt for multimedia compositions, particularly since most come equipped with sound cards and speakers enabling writers to explore the potential of adding a sound component to their texts. Writers like Jim Andrews and Jörg Piringer take the exploration a step further by creating works of interactive music, such as "Nio" and "ABCDEFGHIJKLMNOPQRSTUVWXYZ," respectively.

So what are some possibilities for the use of sound in e-poetry? There are several different types of sound recordings possible for use with e-poems. Some kinetic works attach noises to the movements of the words on the screen. For instance, "Faith" by Robert Kendall has the word "logic" fall on and bounce off of the word "Faith," making a clinking sound when they make contact. This reinforces the illusion of solidity of the words—yet playing on their meanings at the same time.

"Faith" by Robert Kendall

Ambient sounds can also communicate volumes, such as establishing a situation or setting. Katharine Norman's award winning poem "Window" powerfully evokes a sense of place by providing year-round sound clips of natural and domestic sounds recorded from the liminal space of a window in an upstairs room of a house (see figure 10).

"Window" by Katharine Norman

Young Hae Chang Heavy Industries, an artistic duo based in South Korea, have become well-known for synchonizing poetic texts to jazz and other kinds of music. Examples abound of the use of music in works of electronic literature, though one might be hard-pressed to find more varied incorporations of music and audio than in Alan Bigelow's *Webyarns*, his collection of poetic stories for the Web. Sound is one of many media integrated in his work.

Readers need to become careful listeners when part of the text are presented aurally—at least if they want to get the whole text. David Knoebel makes clever use of overlaying verbal and visual text in "Thoughts Go," leading readers to decide what text they will devote their attention to since given the difficulty of simultaneously apprehending two different texts.

At times the audible text is the same as the readable component, adding information such as tone, volume, and paucity clearer. This can be seen quite dramatically in María Mencía's "Birds Singing Other Birds' Songs" in which voice recordings reading transcribed birdsongs accompany kinetic visual poems in the shape of flying birds.

"Birds Singing Other Birds' Songs" by Maria Mencía

I believe that the computer, and by extension poetry native to it, is a mostly visual medium that is slowly incorporating sound into its workings. Most navigation and interactivity, for instance, occurs through visual and not aural cues. I also believe that the use of aural elements figures prominently in the future of e-poetry, because the silence associated with reading is linked to print technologies. While it is true that texts speak when they are read (whether aloud or silently) on the page, it is thanks to screens and speakers that they have literally begun to dance and sing.

To conclude, it is important to pay attention to these diverse textual behaviors when reading electronic literature. I recommend considering the impact of a given behavior or group of behaviors in the text as part of a work's signifying strategies. For examples of textual behaviors integrated into analyses of works of e-poetry, read my research and visit my scholarly blogging project, *I e& E-Poetry*.

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Ut poesis video ludus: On the Possibilities of Remediating Classic Literature into Video-games

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Abstract

My essay debates on the difficulties and problems of adapting classical literature to video-games. Naturally, one can argue that classic literature texts will never be accurately translated into the video-game medium; that the result will always be a superficial imitation, a caricature, an artifact that deforms the meaning and purpose of the originals. But, can art or literature survive oblivion without adapting to the continuous cultural changes of society in the dynamic process of history? If not, then literature adaptation to film and even video games can save texts from oblivion, considering the dramatic audio-visual and digital revolution of a society where images are more and more taking the power of words in communication.

Key words: advergame, ekphrasis, intermediality, Gothic literature, remediation, Shakespeare, Lovecraft, cosmic horror, Survival Horror, story, plot, narrative, video game, game studies, picturacy, educational games.

Due to their popularity, certain classic books have been adapted for decades from print to other media, whether children's books, cartoons, motion pictures and more recently, electronic literature and video-games. As animation and cinema do when translating literature to the audio-visual domain, video-games also impose upon the viewer/player certain patterns of narration and interpretation. One must approach all adaptations with certain care, knowing that the original literary work is, by default, something different from its ekphrastic interpretations. Even though the generic status of video-games status as artistic forms is still unclear, in recent years many literary pieces are being adapted to this medium. Video-games can be understood as forms of ekphrastic discourse, that is, they can evoke similar aesthetic stimuli found in other media such as the literary printed format (for a distinction between ekphrastic object and an ekphrastic discourse, see Rallo, 2012: 107). For some authors (i.e. Ewan Kirkland) video-games can be considered artistic works in themselves because they frequently extend beyond mere entertainment to insert aesthetic elements in their narratives.

For instance, in the case of *Silent Hill,* a surrealist supernatural psychological survival horror video-game series which also includes print pieces and two feature films, the distribution official label by Japanese company Konami Digital Entertainment states "art".

These disks contain music tracks and selected video sequences from the games, together with concept art, advertisements, and brief digital films designed around their content. Each of these short films uses codes and conventions Constance Penley and Janet Bergstrom identify as historical aspects of avant-garde cinema. […] Silent Hill franchise, in its first four installments, exhibits aesthetic styles historical considered ''artistic,'' boasts intertextual relationships with cultural forms deemed "art," and evokes appreciations consistent with cultural ''artistry.'' (Kirkland, 2010: 316).

If video-games can be an adequate format for artistic narrative content, there are also many ways to evoke literature in video-games. These possibilities relate to the content of the message and also to its form. Ewan Kirkland has discussed remediation (see Bolter and Drusin 1999) techniques as applied to survival horror games, arguing that "The recontextualization and defamiliarization of old media forms—radio, television, celluloid film—within new media texts provides insight into the cultural meanings of both remediator and the remediated." (Kirkland, "Resident Evil's Typewriter" 2009: 115) Along with cut-scenes, in Survival Horror video games various forms of text are employed: "the spaces of Racoon City, Himuro Mansion and The Suffering's Abbott State Penitentiary are littered with narrative fragments in the form of newspaper articles, lab reports, photographs, diaries, audio cassettes, painted portraits and computer logs, accessible through both game-space." (Kirkland "Storytelling in Survival Horror Video Games" 2009: 986). In survival horror, characters frequently keep a journal. Thus, the user discovers two narrative lines, the story to be discovered and that of the characters' discoveries.

Storytelling elements are often employed in video-games genres (adventure, RPG, Survival Horror etc.) and they represent a defining aspect, different from the content of the narrated message, and related to the media through which the act of narration happens. The discussion requires the clarification of two aspects: the difference between the literary source and the various forms its message can be represented by, and the difference between the message and the narrative techniques employed to produce it as a cultural artefact that will finally reach its audience.

The difference between message and form was much discussed in Russian formalism as the distinction between *fabula* (story) and *sjuzet* (plot or discourse; see Eco, 1979: 27). This distinction also exists in literature since a message can be approached in various ways through various narrative genres and styles. Altogether, a literary work can be evoked in sculpture or painting because it is more than just words and ideas, it has a coherence that presents itself as an aesthetic response (or feeling) that can be expressed and translated through other arts. Thus, the distinction between story, plot and narrative runs parallel to the distinction between sequence, organisation and representation of a series of events:

The story is the information about an event or sequence of events (typically linear), the plot being the causation and links between events, whereas the narrative is the unique way in which story is being presented to the audience. […] narrative may be regarded as more malleable than story or plot. Although the element of time and the sequence of events are tightly bound by the structure of a story, and the causation and links between the events are encapsulated in the plot, the narrative determines how these events are expressed, the order in which they are presented, the duration of each event, and the frequency of each event (Ip, 2011: 106).

Therefore, as an ekphrastic discourse, video-games can employ within their narrative the plot and the story of a literary work of art, placed in a content-container relationship where the message is the content and the container is the form. Narrative includes planning the timing of every aspect of the game: from the cut-scenes to game-play. When dealing with adapting literature to video-games one must care for the relation between plot and story with the game's narrative: "The game's narrative encapsulates the methods used to deliver the necessary scenes, the order of the scenes, the time taken for the events to unfold (duration), and the frequency with which these scenes occur." (Ip, 2011: 107)

There are, however, elements borrowed from different texts, like the names of Dante's pistols -Ebony & Ivory in *Devil May Cry III*- baptized after the well-known song by Paul McCartney, or like the allusions to Shakespeare's *Macbeth* in *Final Fantasy X 2*, that do not go as far as becoming relevant to the game's narrative, nor do they recreate in the ludic medium their literary source aesthetic response (or feeling). They do, however, have the power to puzzle a player who has already read Shakespeare, for instance, and suggest, by means of its intermedial and intertextual cross-references, that ludic entertainment is also constructed on a solid cultural foundation.

The *Devil May Cry* series, and many others, do not require from the player the cultural competence of recognising the elements recycled from Dante Alighieri's *Divine Comedy* in order to complete the games. Nevertheless, the allusions are there to evoke Dante's thoughts on the variations of the literal, allegorical, moral and anagogical that a single piece of writing can carry (*Convivio II*). The allusions can further point an eventual 'Model Player', to be understood in close relation to Umberto Eco's concept of Model Reader:

Many texts make evident their Model Readers by implicitly ~presupposing a specific encyclopedic competence. […] But at the same time text (I) creates the competence of its Model Reader. […]Thus it seems that a well-organized text on the one hand presupposes a model of competence coming, so to speak: from outside the text, but on the other hand works to build up, by merely textual means, such a competence (Eco, 1979: 7)

The Model Player in *Devil May Cry* does need to know about Medieval Florence in order to complete the game. Besides, the person looking at the screen is alternately player and reader, and might come to different interpretations once his or her basic cultural lexicon has incorporated information about Dante Alighieri. What I want to

emphasize here is that video games create an extended competence in their audience that goes beyond ludic aspects. This extended competence is often included in the tutorials at the beginning of many games. Besides, video-games create also a textual competence since the player gets information about things and events related to various literary works.

It is, however, hard to identify, both in literary texts and in game narratives, exactly the number of the senses that Dante Alighieri described. Some aspects indicate the presence of the allegorical sense, presented only fragmentarily in games such as *Silent Hill* by means of allusions to alchemy which are discretely incorporated in the narrative environment in the form of posters or advertisings that reveal the structure of the plot inspired by alchemical stages. For instance, the *Antique Shop* sign in *Silent Hill 1*, with a lion eating the sun which is, in fact, an image taken from Medieval representations of *Verdigris*, the third alchemical stage. Other suggestions to alchemy are discretely incorporated throughout the game, but they do not need to be understood in order to complete it. The visual transformations of the environment are set following the transition from one alchemical stage to another, and Harry Mason is actually the unaware operator of a complex ritual, making the player participate in this bizarre refashioned occult practices. Literary adaptations to video games vary between extremes of subtle allusions and ambitious attempts at reproducing the books within the games. Our examples in this paper concentrate on various ways of remediating literary content in order to emphasize the responsibility of these narratives towards their literary sources.

When trying to adapt or translate literature through the ekphrastic discourse of video games, the specifics of the original need to be reproduced at as many levels as possible. Otherwise, the literary source ends being mutilated and re-signified in the wrong way, which in my opinion means losing the inner aesthetic effect/feeling, maintaining only the superficial aspects. Although Shakespearean critics argue that it is through this process of re-interpretation that the works of the bard continue to survive (on this see Gomes, 2012: 83), it is necessary to define what is Shakespearean and what is not beyond superficial aspects. The question of ekphrastic mimesis rises again: what survives the borders of media transgression and what is forever lost?

For my purposes, I begin with a Shakespearean play adapted to film in order to show the similarities in the process of cultural remediation of classic literature in video-games. Remedio Perni observes how Shakespeare has become "a fellow of infinite jest" (Perni, 2012: 31-43), through his multiple interpretations and adaptations. Miguel Ramalhete Gomes argues that this has, in fact, contributed to making Shakespearean plays alive today. Shakespeare's readings have changed dramatically from their classical theatrical playground, being made into audio-plays and film adaptations, and even becoming a motif to criticize contemporary political struggles between the third and the first world, as Maria Mayer does in her adaptation *Anatomie Titus Fall of Rome* (cited in Gomes, 2012: 83). In some cases, Shakespearean texts are fragmented and reproduced in other cultural mixtures that are hardly identifiable. Martin Roberts tried to use the entertainment specific to video-games in order to promote original Shakespeare's works

in *Speare*: "While zapping enemy spaceships players have to help recover the stolen text of Romeo and Juliet by memorizing lines from the famous play, learning facts about Shakespeare's life and devising synonyms and homonyms for parts of the text." (Roberts, 2007 n/p). *Speare* contains a link to a database entitled Canadian Adaptations of Shakespeare developed by the university as an educational resource. The site includes lesson plans for teachers, video interviews and e-books. Ieva Mikelsons, a 12-year-old student at the King George Public School in Guelph, tested the game while it was being developed. She said it taught her more about Shakespeare than books used by her older sister. In *Speare* the ludic aspects remain visibly distinct from the Shakespearean text. Although it is useful in informing players about the bard's work and life, the game and the Shakespearean work have nothing to do one with the other. *Speare* resembles an "advergame", that is, "a video game constructed around a brand or a specific product," (Ghirvu, 2012: 115) where in-game advertising represents the insertion of a product within the game.

Another example of sending the player back to the source of literary inspiration is the forthcoming adventure game *Odyssey* that aims at redirecting players to Homer's texts in order to solve its many puzzles. At the 4th Global Video Game and the Future of Entertainment Conference, held in Oxford (2012), Monica Evans and Spencer Evans (from University of Texas, Dallas) presented their video game project *Reading the Book is Cheating*, an adaptation of Homer's *Odyssey* to a video.game that will maintain itself as close as possible to the original text:

It has been said that every act of communication is an act of translation. […] The game is intended to translate Odysseus' actions and narrative into puzzle game mechanics that are strictly accurate to the text, balancing the fun of playing in Odysseus' world with the (surprisingly difficult) challenges of, for example, surviving the Cyclops' cave or subduing Circe the enchantress. One of the project's goals is to inspire players to read or re-read the original text, perhaps initially as a hint guide for the game. Ultimately, the project is intended as a series of art games that are informally educational, but are less about teaching the source material than inspiring an appreciation for that material through the medium of games. (Evans, 2012 n/p)

Speare's and *Odyssey's* main purpose is declared educational; they use different methods to integrate their literary sources in the video-game mechanics, while at the same time trying to motivate the player to read the original texts. There are, however aspects of Shakespearean motifs that go beyond this level, for example in survival horror video-game series *Silent Hill*.

In *Silent Hill* series, Shakespeare allusions are employed in various riddles, particularly in two situations: one from *Silent Hill III*, when the player has to solve a difficult puzzle involving Shakespeare, and which requires a vast cultural competence on his work, as well as video-games skills. The riddle sends the player to read Shakespeare's works in order to learn making correlations with mathematical care. The other more relevant example is from *Silent Hill: Origins*, when Travis Grady reaches the theatre of Silent Hill and is involved in playing another type of Shakespearean puzzle

that remediates theatre as a whole medium when Travis has to participate in a simulated Victorian theatre play: *The Tempest*, almost like an actor:

The theatre has various notes lying around describing the preparations for one of Shakespeare's plays that was to be performed there. […] The characters described in the notes are Prospero, Ariel and Caliban, who are the major characters from Shakespeare's play "The Tempest". (Silent Hill wiki n/p)

Referencing Shakespearean-like language paradoxes and contextual ontological paradoxes employed in the narrative that sometimes are mirrored by literary quotes, *Silent Hill* emphasizes a synonymy between language/thoughts and the physical world as one of the bard's characteristics:

Let us imagine the line 'The world is but a word' (2.2.152) – from Shakespeare's *Timon of Athens* […] The sentence suggests that the word – uttered or written, a crucial medium of both an actor and a book – makes up the world itself. […] Another Shakespearean line […]: 'All the world's a stage' […] both are displaying the theatrical nature of reality. They are, thus, either discrediting the validity of reality as theatrical, or upgrading the world of the stage, theatrical play as real […] it is impossible not to detect the irony, and perhaps the self-assurance of the author, the one who has power over words and over the stage – that is, over the world. (Matuska, 2012: 53)

In the *Tempest* puzzle from Artaud Theater (*Silent Hill: Origins*), Travis travels through the looking glass, from the stage of artificial decorum to its real representations, culminating in his fight with the monster Caliban. In Artaud Theater the theatrical play and the stage determine the structure of the real world according to rules set by Alessa's psychological traumas, her thoughts, her feelings and her suffering:

The Otherworld and the Fog World are representations of Alessa's distorted perception of Silent Hill and her experiences there [...] When Alessa was seven years old, Dahlia became convinced that a certain ritual to summon the cult's God would likely be a success if she used her daughter as its birth mother […]. Alessa was offered as a sacrifice by Dahlia to the God on the second floor of their house by immolating her body. Despite the interfering actions of Travis Grady, the plan was a success, with Alessa becoming pregnant with the deity in embryonic form. (Silent Hill wiki n/p)

Alessa's power extends from thoughts to physical reality. In her thoughts, she creates parallel worlds that enter in conflict with the everyday world. This tendency of invading reality with imagined interstitial unnatural entities is essential in art-horror (on this see Carroll, 1990: 31). Thus, Alessa resembles god-like Shakespeare, creator of infinite fictional worlds and, thus, the presence of Shakespearean quotations and ambiguity rhetoric in the *Silent Hill* series does not deviate from the original purpose of his theatrical plays. Space-time switches in the pluriverses of this game series are designed to create confusion in the player's expectations. The characters from such games are the first to demonstrate human behavior when dealing with such liminal problems. *"The world is but a word"* takes deep meaning in the rhetoric of *Silent Hill*, where Alessa's thoughts become material reality. Here, the characters from the bard's dramas take the form of monsters from Travis's past traumas. The Shakespearean idea

of contemplating the writer as a god of creation, artificer of his own imagined universes, goes here beyond the limits of the text, interrogating the principles of the world. Characters in *Silent Hill* play the drama of being entrapped in someone else's text. Thus, although direct references and allusions to Shakespeare are common to many games, in *Silent Hill* they succeed in creating a specific aesthetic response or feeling that goes beyond the quotations and point to the bard's atmosphere.

As mentioned above, Miguel Ramalhete Gomes' paper "The Artwork on exhibit runs about: Brigitte Maria Mayer's Filmic Adaptation of Heiner Müller's Anatomie Titus Fall of Rome" discusses the statuesque characteristics of Lavinia as cultural artifact both in Shakespeare's play *Titus Andronicus* and in Maria Mayer's film adaptation:

Mayer actually recuperates important aspects of Shakespeare's work with emblematic forms and powerfully connects these with the problem of aesthetically pleasing depictions of scenes of violence. […] By comparing the raped and mutilated Lavinia with the most paradigmatic of ancient art forms as seen from a contemporary perspective, the broken statue, Mayer and Müller suggestively conflate two forms of ruins into the disturbing image of a raped and broken woman, put on display for an audience to contemplate. […] Shakespeare's work is actively engaged with, so that its contemporariness is the result of a constant dialogue between the present and the past, rather than the product of uncritical acceptance or even a spurious fidelity. As opposed to Lavinia, then, Shakespeare is saved from the fate of becoming an artwork on exhibit for the purposes of passive consumption (Gomes, 2012: 83).

The Shakespearean – and later Gothic – obsession with ruins and the statuesque is recuperated/reproduced in survival horror video games series at various levels, beginning with the tortured bodies invested with decorative functions and images depicting multiple layers of spatial and environmental degradation that build the visual aesthetics of these games, including rhetorics in *Silent Hill* series, deeply anchored in Gothic literature. As Laurie Taylor indicates, "Tracing survival horror's lineage thus includes the Gothic, as defined by the transgression of borders and boundaries […] or subversions- within a given text. Hence, horror may rely on the Gothic to create the situation necessary for fear, and the Gothic may create horror in designing its boundaries and their illicit crossings." (Taylor, 2009: 733).

The frequent use of books, paintings, pictures, vases, sculptures, and other elements populate the game world to show that it is already inhabited by the past.' Like Gothic literature's use of lost letters and hidden stories, games drawing on the Gothic tradition rely on the same elements for the game narratives and then extend those elements into the gameplay as with Silent Hill 2, which begins with the main character James receiving a letter from his dead wife. The letter begins the game's narrative, but James finds other documents throughout the game - which allow the player to solve puzzles and progress through the game (Perron, 2009, Kindle Locations 780-786).

Discussing the adaptation of *Titus* in Maria Mayer's film (*Anatomie: Titus Fall of Rome*), Gomes uncovers essential motifs related to ruined bodies and statues in Gothic, Horror and Survival Horror genres:

The strategy that interests me here, that of arresting movement, has been identified in Shakespeare's Titus Andronicus particularly as a tendency for tableau-like scenes, due to 'the way in which the characters in the play so often seem to become emblems, to be frozen into postures that are the very picture of supplication, grief or violent revenge' […] Indeed, a good part of ancient sculpture appears to us as ruins and fragments. […] The production of Lavinia as a ruined statue, a production which proliferates in the film to the point of affecting other characters, ultimately points to a recurring baroque presentism. Benjamin tells of the baroque cult of the ruin […] : "[…] That which lies here in ruins, the highly significant fragment, the remnant, is, in fact, the finest material in baroque creation"[…] The idea of producing a ruin as itself a work of art may add to an explanation of why some of the present revisions of the figure of Lavinia tend to show her as a fragmented statue, a popular paradigm of the classical work of art, which starts moving and shies away from the gaze of a contemplative audience […] This striking image figures Rome, that is, the presence of ancient Rome in contemporary Rome, as a field of ruins.[…] Just as the Goths produce Rome as a ruin, so Tamora, through the actions of her sons, produces Lavinia […] as a mangled ruin of a human being. The fall of Rome is replicated in the destructive anatomy of Lavinia. Pursuing still further the analogy between a statuesque Lavinia, robbed of her arms, and the ruins of Rome dug up by archaeologists […] (Gomes, 2012, page 80).

The raped, mutilated body and the arresting of movement motifs are also emblematic in the case *Silent Hill* and the character Alessa, who shies away from the gaze of the player who indirectly learns about her tragic story. The entire universe of the game, starting with *Silent Hill's Otherworld* represents her projected and materialized suffering in the physical world.

The town of Silent Hill is represented as multiverse of rhetorical textual isotopies (concept coined by Eco, 1979: 28). There are many narrative levels interconnected in tensioned relations: the story of the notorious American real town is subverted by *Fog World* (its Gothic ghost-like deserted version, ruled by other semantic topics), shifting periodically to the *Otherworld*, the town's ruins being invaded by horrific abjections that transgress natural boundaries (walls invaded by rust and human skin patches, blood and body parts employed in the structure of constructions reduced to their skeletal steel frames).

All these different versions of Silent Hill interfere with each other in the games' narratives. After being ritually burned alive and somehow surviving death, Alessa (not having a *Titus* father at her disposal as did Lavinia) starts her own vengeance against the cult. Her pregnant body is kept alive in Alchemilla Hospital, but, like a statue, she cannot move. The process of her entrapment is reflected in the endless projections of her suffering, and her inability to escape from Silent Hill. The similarities with Mayer's film can seen in the statuesque mutilated baroque figure of Lavinia and the violence towards her (derived in this case from Cold-War documentaries). Similarly, Alessa's traumas surround, frame and define the space and time qualities of Silent Hill's opposite versions and their rhythm of cyclic succession. Both Lavinia and Alessa are raped and

mutilated and their suffering becomes emblematic for their narratives, projecting the individual drama of their objectivization towards the entire society/community/universe. Lavinia is raped by the Goths and the Fall of Rome happens under the Gothic invasion. The theme of ruined Rome seems to float through history as a nostalgic memory and somehow impregnates Gothic literature and further art-horror and Survival Horror video-games with its stylistic feeling and more generally as a baroque cult of the ruin.

There would be more to add on this matter, but perhaps the aspect of Shakespeare's remediation has been sufficiently emphasized. The process, as pointed out before, takes place at various levels, some of them rhetorically questioning the status of the world today in a similar way as Shakespeare questioned his world, others recreating an inner Shakespearean atmosphere, as in the case of *Silent Hill* and other recent adaptations of *Titus Andronicus*. In the *Silent Hill* series, Shakespearean motifs are strategically remediated and the narrative mixes multiple tropes from the Shakespearean world. The situation is different with the ambitious *Dante's Inferno* and *Call of Cthulhu: Dark Corner of the Earth*.

While we find Dante's Inferno too poor an adaptation to be discussed here, we may focus on *Call of Cthulhu* that, as Tanya Krzywinska affirms, is a successful translation of the Lovecraftean *cosmic horror* stories into the medium of video games (Krzywinska, 2009: 4006-4565). The storyline of the game follows the narrative plots of *The Call of Cthulhu* and *The Shadow Over Innsmouth* novels recreating closely the atmosphere of Lovecraft's narrative style. The player has limited control, engaging in the unfolding story by reading and solving puzzles, as well as communicating with other characters and evading the unbeatable enemies as in adventure story-driven video-games from the Survival genre. The user-unfriendly controls are connected to the detective-like mood that turns viewers into Peeping Toms, writes Krzywinska, punished because of their transgressive gaze: ·This frequently used rhetorical device can be seen as part of the way in which horror films seek to involve their audience, in this case punishing the audience by proxy for their interest in the 'forbidden'." (Krzywinska, 2009: 4237). She adds that ene of the core selling features of the *Call of Cthulhu: Dark Corners of the Earth* is its "Insanity Effects" that provide a very direct way of linking the character's psychological state to the perceptual and action field of the player, an equivalent of literature's unreliable narrator. If players gaze too intently at the horror in the game, they will develop hallucinations that impair their ability to act in the game world. This device where you are asked "not to look" is reinforced by the game mechanics, which owes much to the rhetorics of cinema, and is one of the major paradoxes of the game, tied to the theme of denial which is structural to the game's narrative, according to Krzywinska. In fact, it seems to accentuate the status of what Aevermann noticed to be the Lovecraftean destruction of the hero, one important specific of Lovecraft's supernatural horror grammar (see Aevermann, 2009: 19-25).

The particular aspect of losing mental sanity works differently in Lovecraft's novels where the narrator informs the reader about the characters' thoughts, beliefs, emotions etc. In the game the psychological and cognitive aspects are also told through

texts but an additional audio device (introduced to inform the gamer about the protagonist's inner thoughts) is associated with visual distortions of the screen, loss of user's control, accelerated heartbeat and difficult breathing sounds, thus translating the first person narration from the two novels in the first person view (including protagonist's monologue and sounds) parameters of the video game. This equivalent of literature's unreliable narrator of the insanity effects in *Call of Cthulhu* is built to better immerse the player in the Lovecraftean fictional world and is constructed following the relation between the human characters and the subject of cosmic horror. In their journals, Lovecraft's protagonists confess their emotions provoked by hearing about, imagining or gazing at the horrific spectacles in terms of sensorial perturbations and rational paradoxes, emphasizing the limited human condition and the difficulty to withstand the monster's proximity, as in the example that follows:

I can hardly describe the mood in which I was left by this harrowing episode—an episode at once mad and pitiful, grotesque and terrifying. The grocery boy had prepared me for it, yet the reality left me none the less bewildered and disturbed. Puerile though the story was, old Zadok's insane earnestness and horror had communicated to me a mounting unrest which joined with my earlier sense of loathing for the town and its blight of intangible shadow. (*The Shadow Over Innsmouth* Kindle Location 4811).

Lovecraft often used ekphrastic techniques to describe in words the visual aspects of the troubled works of art his characters are puzzled by, like the statue of *Cthulhu*:

No recognised school of sculpture had animated this terrible object, yet centuries and even thousands of years seemed recorded in its dim and greenish surface of unplaceable stone. […] This thing, which seemed instinct with a fearsome and unnatural malignancy, was of a somewhat bloated corpulence, and squatted evilly on a rectangular block or pedestal covered with undecipherable characters. […] The cephalopod head was bent forward, so that the ends of the facial feelers brushed the backs of huge fore paws which clasped the croucher's elevated knees. The aspect of the whole was abnormally life-like, and the more subtly fearful because its source was so totally unknown. (*The Call of Cthulhu* Kindle Location 1019).

By connecting the specifics of Lovecraftean narrative style with the game mechanics, the video-game *Call of Cthulhu* succeeds in recreating the atmosphere of cosmic horror, remediated also its rhetorical aspects by means of the translation of rhythm and narrative elements onto thegame. This is possible by means of an ekphrastic picturacy, that is, the "ability to read visual signs and speak for pictures" (Heffernan 2006: 38) already present in Lovecraft's novels, combined with the management of still and animated images, and the interconnections of the game's agency elements.

To conclude, adaptations of classic literary works to video-games can be accomplished in multiple and various ways. There are few attempts that superficially recycle the surface of their story-line sources reinvesting in the game narrative the cultural material with a different meaning while maintaining the same title and characters as in the original, that is, using the cultural impact of well-known texts. This might be the case of the *Dante's Inferno* mentioned above and aiming to suggest that the game

would have somehow a similar cultural significance. This is no more than promoting the game by using the already famous literary material.

Another way is to make superficial allusions pointing to classic literary works with different purposes, not necessarily connecting the narrative core of the game with the texts mentioned. In this case, allusions are secondary, although perhaps relevant to reveal the hidden source of inspiration for certain situations, game characters or ideas. For example, *Devil May Cry* series points to the *Divine Comedy*, Final Fantasy X2 incorporates phrases from *Macbeth* suggesting that the three feminine characters are constructed after the three witches from the Shakespearean's play etc. Most of the games remain at this level when recycling cultural material.

The third way includes educational games that are specifically designed to inspire gamers to read the books; this is the case of *Odyssey* and *Speare*. Even here there are differences relating the specific game narratives: *Odyssey* follows Homer's source, while *Speare* generally informs the player about the bard's work. These games are specifically designed to promote the literary works, functioning like advergames for cultural brands.

The fourth case includes games that reproduce in their narrative more than just the story or plot, frequently using different layers of meanings in order to not only create intertextual/intermedial allusions but also induce similar aesthetic responses, feelings and atmosphere as the related sources of inspiration. *Silent Hill* and *Call of Cthulhu* are such games, although only *Call of Cthulhu* aimed to be a video-game adaptation of the literary source of inspiration.

Even if the status of video games is still suspended between the dispute of those who view them as art and those that label them as entertainment, attempts to translate/ remediate literary works into the ludic medium brings to mind Horace's *ut pictura poesis* maxim, contextually formulated here to fit my purpose as *ut poesis video ludus,* since games such as *Call of Cthulhu* demonstrate how well the intermedial transition from books to the video ludic platform can be accomplished.

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Acknowledgements

This work was possible with the financial support of the Sectoral Operational Programme for Human Resources Development 2007-2013, co-financed by the European Social Fund, under the project number POSDRU/107/1.5/S/76841 with the title "Modern Doctoral Studies: Internationalization and Interdisciplinarity".

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Narrativity as Transmediality - Dancing Literature: a Reverse *Ekphrasis*

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Abstract

As a form of reverse ekphrasis , a piece of music or a dance may re(-)present a literary text. This paper proposes an analysis on the measure in which the semio-narrative categories and the Greimasian actantial model are relevant for the understanding of choreographic discourse as reverse ekphrasis. In particular, the study considers choreographies inspired by literary (pre)text or pre-established narrative frames. In dance, gestural statements can be narratively semantized, caught – and thus clarified – within a story and within a constitutive aesthetics of ambiguity.

Key words: intermediality, transmediality, narrative, lyric, visual semiotics, ekphrasis, dance, literature, actor, actant, actantial structure, predicate.

The concept of intermediality "covers any kind of relation between different media" (Grishakova & Ryan 2010: 3), with two types of "storytelling media": the artistic (words, sound, and images used by writers, composers and visual artists) and the technological (channels of communication such as cinema, television, print, electronic books) (Elleström 2010; Grishakova & Ryan 2010: 3-4; Kafalenos 2012: 115). Marina Grishakova and Marie-Laure Ryan distinguish many types of relations between these media: "intermedial reference (texts that thematize, quote, or describe other media), intermedial transposition (adaptation), transmediality, multimodality (the combination of more than one medium in a given work: e.g., opera, comics, or the words and gestures of oral discourse)", and "a generalized form of ekphrasis" (Grishakova & Ryan 2010: 4), "perhaps better known as remediation, in which a work in one medium is re-represented in another medium." (Kafalenos 2012: 115). Similar to "transmediality" is the "framing borders" concept, already theorized by Werner Wolf (2006). This is related to phenomena, including narrative, which can be represented in more than one medium.

Depending on the author as sign-maker, the form of modal resources may vary. Gunther Kress (2003) argues that there are cases of transformations within a medial mode, and cases of transduction across modes, with ekphrasis (description of a work of art by a verbal text) being a form of transduction:

A new theory of meaning cannot do without the concept of transformation; it explains how the modal resources provide users of the resource with the ability to reshape the (form of the) resources at all times in relation to the needs of the interests of the sign-maker. Transformation needs to be complemented by the concept of transduction. While transformation operates on the forms and structures within a mode, transduction accounts for the shift of 'semiotic material', for want of a better word, across modes. (Kress 2003: 36)

In this sense, ekphrasis may be encountered in Virgil's Aeneid, when he describes what Aeneas sees engraved on the doors of temple of Juno, in Carthage, or in Homer's Iliad, Book 18 when the description of the shield of Achilles is simultaneous with its fabrication by Hephaestus, by request of the goddesse Tethys. (As Lessing remarked, in his Laocoon, this is a dynamic description, which does not depict the manufactured object, but its spectaculous making process.) By means of a semantic extension, ekphrasis becomes a rhetorical device in which one artistic medium relates to another medium: a painting may represent a sculpture, or a musical composition may evoke some Pictures at an Exhibition (the Moussorgski's cycle of piano pieces "describing" – as a "remediation" – paintings in sound). Similarly – a form of reverse ekphrasis –, a piece of music or a dance re(-)presents a literary text: Don Giovanni by Mozart, Romeo and Juliet ballet by Prokofiev, Don Quixote, originally choreographed by Marius Petipa to the music of Ludwig Minkus; Esmeralda, inspired by Hugo's Romantic Novel, Notre-Dame de Paris, originally choreographed by Jules Perrot, with music by Cesare Pugni; Faust and Ionesco's Les Chaises choreographed by Maurice Béjart, etc.

A very interesting example of complex intermedial relation – multimodality, transmediality and reverse ekphrasis (or "re-mediation") – is Nijinski' s Afternoon of a Faun; both the music by Debussy and the ballet were inspired by a symbolist poem by Stéphane Mallarmé, L'Après-midi d'un faune. The costumes and sets were designed by the painter Léon Bakst. Rejecting classical formalism, it is one of the first modern ballets, inspired by ancient Greek artwork and Egyptian and Assyrian frescoes (Nijinsky wanted to evoke the image of a satyr shown on Greek vases). Bakst had collaborated with a remarkable theatre director, actor and theatrical producer, Vsevolod Meyerhold, whose experiments were focused on two-dimensionality, stylized postures, narrow stage, pauses and pacing to point up the most important moments of his productions. Meyerhold's theatrical attempts were assimilated to Nijinski's choreographic idiom in Afternoon of a Faun, whose most important features were the angular, flattened body expression, emulating the poses on the Greek vases, and where stasis often replaced movement. Bakst recommended the two-dimensional staging to Nijinsky "as a way to solve the problem of recreating in three-dimensional space the rhythms of the flat, painted figures found on the sides of Greek vases" (Mayer 1977: 139). "This method of stylization signaled a radical departure from Isadora's and Fokine's renderings of ancient Greek dance in its move away from the free 'hellenistic' movement Nijinsky's predecessors represented as Greek (what Levinson called the 'simplified and vulgarized hellenism' of our day." (Scholl 1994: 70)

A transmedial relation between poems, dancing and drawings is established by Gigi Cãciuleanu, Romanian dancer, choreographer and artistic director of The Chilean National Ballet. The genesis of his compositions is based upon the "dependency between the understanding of visual images, textuality and narrativity" (López-Varela 2011: 7) as a transmedial representation and construction of meaning:

- I saw in your choreography notebook a lot of poems and drawings. Is this another way of doing it?
- These poems are really just texts from which I started and towards which I'm going. The texts are just like the drawings that help me memorize the idea. A line or a word helps me memorize a movement or a mood that generates a movement more than writing it down word by word would help me. That's why a poem is, to my mind, an essence, it is a text. A few words, a few lines scribbled on paper talk to me. They are there only for me. They are my tools. Take for instance Japanese calligraphy: you decipher it in a second, because you don't just get the written word, but the philosophical concept, too... They are hieroglyphs. […] the public will be carried towards some symbols that often unfold on more than one level, in different energy registers. (Cãciuleanu 2002: 244).

Verbal expression does not exhaust the resources of narrativity, which is in fact, transverbal and transmedial. Narrative structures influence meaning creation also in oniric 'language', figurative painting, and in choreographic composition. The story line is sometimes thin, without necessarily disappearing, as in the case of confessional, lyric dance. From a historical, typological and functional point of view, a distinction may be drawn between ritualistic, archaic dance, integrated in magical-religious practices and, respectively, "aesthetic" dance, partially derived from the first one. In aesthetic dance, the desecration of the ritualistic expression (kinesic transposition of the mythical, original narration) has entailed the "desemantization" or, rather, the demotivation of gestual statements (Greimas 1970, 1983). However, these are not left dissimilar, but can be narratively semantized, caught – and thus clarified – within a story and within the constitutive ambiguity of the aesthetic. Even acrobatic numbers carry narrative syntagms comparable to those originating in folk tales, as in the shows of the company Cirque du Soleil (see Greimas 1970, 1983). In other words, aesthetic gestuality may specify its meanings by integration into a (semio) narrative structure, which is manifested kinesically. The actantial model of narrative discourse comes from extrapolating a syntactic structure (formalized by Lucien Tesnière 1959) from the phrase to the transphrastic level. Thus, Étienne Souriau (1950) demonstrated the validity of the actantial scheme for the dramatic genre, Vladimir Propp (1970) built his formal model starting from epic texts, and Eero Tarasti (1996) applied the semiotic and narrative theory to a musical corpus. Tarasti supports his own approach with the Greimasian concept of "generalized narrativity". Maintaining that human language has an immanent narrativity, Solomon Marcus (1989) traced the interdependence between lyric and narrative as two types of behaviour and discourse and, as he remarqued, human language

has an "immanent narrativity", and "converting the lyric into language" means, at the same time, "narrativizing the lyric" (Marcus 1989: 94-95). Similarly, Galen Strawson (2004) studied the episodic and diachronic narrative styles as two distinct views on the existential process and project related to its temporal aspects (430). Strawson's conclusion is that "Narrativity, it is in the sphere of ethics more of an affliction or a bad habit than a prerequisite of a good life. It risks a strange commodification of life and time – of soul, understood in a strictly secular sense. It misses the point. 'We live', as the great short story writer V.S. Pritchett observes, 'beyond any tale that we happen to enact'." (Strawson 2004: 450)

This paper proposes an analysis on the measure in which the semio-narrative categories and the Greimasian actantial model are relevant for the understanding of choreographic discourse as reverse ekphrasis. In particular, the study considers choreographies inspired by literary (pre)text or pre-established narrative frames. It is necessary, according to Algirdas J. Greimas, to draw a fundamental distinction between two levels of representation ad interpretation: a) an 'apparent' level of the narrative, where its various manifestations are subjected to exigencies characteristic of linguistic or non-linguistic (particularly choreographic) manifestation substances; b) an 'immanent' level, which may constitute a structural core, where narrativity is situated and organized before its manifestations. Therefore, there is a semiotic level shared by all narrativities, distinct from the linguistic level, which it precedes (Greimas 1970, 1983, 1973; Greimas & Courtès 1979). The semantic level is configured by the projection of the narrative syntax. The semio-narrative categories organize the explicit, canonical forms of narrativity – epic literature or colloquial, quotidian narrativity –, but also narrativity dissimulated in seemingly non-narrative discourses, such as the political or the scientific discourse. Non-epic does not necessarily imply non-narrative. The "semio-narrative competence" refers to the fundamental grammar of the enunciation/ discourse, which precedes the enunciation and is implied by the latter (Greimas & Courtès 1979: 104); whereas "discursive competence" is constituted in the course of the enunciation and governs the enunciated discursive forms. (Greimas & Courtès 1979: 104) Narrative grammar is independent from the discursive manifestations, (Greimas 1973: 162) even if it is actualized by means of the latter. Narrative structures are general archetypes of the imaginary, whereas discursive (thematic or figurative) configurations are, to a much greater extent, dependent upon the culture in which they are manifested. Particularly the choreographic discourse is the syncretic – transmedial and multimodal – result of the general narrative structures and of the particular discursive configurations (bodily, rhythmic, spatial). There is, however, the other side of the shield: the excessive extension of the concept of narrativity presents the risk of its becoming brittle and inefficient. "If almost any discourse is narrative (Greimas 1983; Greimas & Courtès 1979), then the category of narrativity loses the ability of seizing a specific difference, distinct in the vast ensemble of discursive formations in Foucault's sense"

The distinction between actants and actors enables the separation of two "autonomous levels" of reflection upon narrativity (Greimas 1973: 161). Actants are

related to a narrative syntax, whereas the actors "may be recognized in the particular discourses in which they occur". An actant may be manifested through several actors, as well as one actor may manifest several actants (Greimas 1973: 161). The actantial scheme proposed by Greimas implies certain dissociations: subject vs. object, sender vs. receiver, adjuvant vs. opponent. It is supported by the formalizations of Propp (for the Russian fairy-tale) and Souriau (for the dramatic genre). The following lines focus on narrative coherence in dance, tracing a brief historic revision of choreographic expression in the West, from Romantic ballet d'action to modern (psycho)drama.

The so-called Italian and French ballets from the 16th and 17th-centuries were mosaic performances which interwove vocal and instrumental music, recitative and stage movement sequences. Although such an ensemble had a certain narrative organization, the dance – performed especially through mimic gestures – contributed but little to the unfolding of the action. In time, the dancing technique improved; the ballet sequences were included into composite shows without any other role but that of highlighting the mastery of the performer.

The imperative of subjecting the choreographic movement to a coherent narrative technique is clearly stated by Jean Georges Noverre (see Lettres sur les arts imitateurs en général et sur la danse en particulier, 1760), the reformer of Western ballet in the 18th-century. A ballet d'action should consist of an exposition, a climax and a denouement, divided into acts and scenes, each containing an introductory part, a middle development and an ending. Noverre's project is reflected in the great Romantic ballets from the first half of the 19th-century. Even before the dissemination of Noverre's programmatic text, Franz Hilferding van Wewen, an Austrian dancer, had staged the play Britannicus by Racine, at Vienna, in 1740. His choreography had a clear narrative unity, anticipating the Romantic ballet d'action. At the turn of the century and by 1914, the increasing relevance given to virtuosity, at the expense of expressivity, determined Mikhail Fokine, choreographer of many performances at Diaghilev's company, to resume the ideas-strengths of the reforming programme that Noverre had proposed, and among these, the principle of integrating each choreographic element into the logic of "dramatic action" (a narrative law). Dancing and mimetic gestures have no meaning in ballet, Fokine warns, unless they contribute to rendering dramatic action; they should not be used as mere entertainment or fun, unrelated to the plan of the entire ballet (see Fokine Estate archive)

The promoters of modern dance in America and Europe believed that ballet cannot express inner life, due to its artificial technique, depthless fantasy and narrative plot. However, a pioneer in modern dance, Martha Graham, has elaborated her choreographic language so that it may support her in expressing dramatic content. She has often appreciated her compositions as dramas. Besides the sociopolitical meaning, Pina Baush's creations have an element of psychodrama, manifested as the exteriorization as kinesic projection of a succession of inner events: the becoming of the ego, meaning, lato sensu, narrative coherence. Nevertheless, ballet is, according to George Balanchine (1988), such a rich form of art that it should not be merely an 'illustration' not even of the

most significant literary sources, and should speak for the self and about the self. Thus, in early modern dance, certain choreographers have tried to exploit procedures already tested in literature, showing how narrative is not the monopoly of literature. Fragmentary narrative, flashback or temporal dislocation, are mong the techniques employed by Martha Graham in Clytemnestra (1958). Moreover, the semio-narrative categories transgress the verbal, and can be expressed choreographically, as I will show in the following lines.

Choreographic movement is, according to Rudolf Laban, the result of a certain "mood" or "quest" for a certain object of desire regarded as "valuable" (Laban 1994: 20). Even when dance renders an inner (psycho-emotional) path, it may be analyzed with the tools of the semiotics of narrativity, since narrativity may be understood, lato sensu, as an expression of processuality and of becoming, par excellence. Greimas formalizes the "absolute interior dramatization" as a "subjective actorial structure" (1973: 168). The narrative structure is not equally clear in all dance genres. Laban distinguishes between pure dance, on the one hand, and forms of stage dance such as ballet, mime and dramatic art (Laban 1994: 125). Narrative organization is pronounced in the ballet d'action and in the other forms of "theatrical" dance (Laban 1994: 125). Nevertheless, pure dance has no traceable story; even its movement may be described, it is often impossible to render its content through words (Laban 1994: 22). Artistic symbols are polysemic, connotative, programmatically "ambiguous" (a term that Jakobson uses to establish the specificity of aesthetic semiosis). "Non-sequential" (continuous), the emotional substance should, however, mould itself onto the "sequential" (discretization) capacities of (verbal or non-verbal) language, in order to achieve a representable shape: "The transition from lyric behaviour to lyric expression represents a real tour de force, because the emotional, by its non-sequential nature, should adapt to the sequential structure of language." (Marcus 1989: 94) Hence, the relevance of the co(n)text in establishing significations.

From the point of view of the followers of the classical tri-partition of genres (lyric, epic, dramatic), the 'interference' between the lyric and the narrative could be amended. Solomon Marcus argues, however, for the presence of a dialectic relation between the lyric and the narrative, as types of behaviour and discursive genres. Since human language has an "immanent" narrativity, "converting the lyric into language means 'narrativizing the lyric'," "[…] emotional content should metamorphose into a discrete structure" which could be, in particular, an organization of choreographic kinemorphemes. (Marcus 1989: 94-95) Thus, the tendency of the lyric to become imbued with a narrative structure is essential and unavoidable. Narrative is "referential" unlike the lyric, defined by its "pronounced hermeneutic nature." (Marcus 1989: 96) This observation seizes, in a generalizing statement, an aspect which Jakobson had restricted to epic and verbal narrativity. Epic poetry, centred on the third person, engages the referential ("cognitive," "denotative") function, whereas lyric poetry, oriented towards the first person, resorts particularly to the "emotive" or "expressive" function (Jakobson 1963: 219). In Solomon Marcus' view, the principle of "interference" of the lyric and the dramatic is inspired by

the dynamic logic of the contradiction (see also Lupasco 1935). It may be regarded as a confirmation of the complementarity of linguistic functions (Jakobson) or of the complementarity of the "cognitive" and "emotive" aspects (see Stevenson Ethics and Language 1944) in the operation of poetic signs.

Thus, the structure of the message is not restricted to any of the language functions, but is a result of all of them. Among them, one comes into prominence, varying according to the communication situation, as the "dominant" function (Jakobson 1963: 214). Concerned with the metaphorical expression, Charles Stevenson observes that the descriptive (referential) and emotive significations do not exist in isolation, but as distinct aspects of a "complete" situation. Emotive signification depends upon a descriptive signification, and also an emotive signification which depends upon a 'vague' situation. For Umberto Eco (1989), the difference between the referential and the emotive does not concerns so much the structure of the expression, as it does its use and, hence, the context in which it is pronounced. According to Marcus, "the interference of the lyric and the narrative should be related to the general process of interference of the non-sequential and sequential activities […] Hence, there occurs a natural tendency for balance between the lyric and the narrative […] The lyric and the narrative tend towards each other as well as take their distance from each other." (1989: 95 – 96) From this "dynamic logic" of opposites, the lyric may be "narrativized" by means of kinemorphemes (rhythmic and choreographic discrete symbols) and by the joint mobilization of the "referential" and the "emotive", that projects the substance of interiority towards the exterior. Thus, the following lines look into the actantial structure of the musical and/or kinesic discourse.

According to Eero Tarasti, even "absolute" music, the opposite of "program music" and, unlike the latter, cleansed of all epic referentiality and intrigue (meaning that it does not attempt to 'tell' anything in its own language), has a narrative structure. In fact, a question he poses is "how can narrativity which is hidden in absolute music be disclosed?" (Tarasti 1996: 47) Tarasti supports his own approach with the Greimasian concept of "generalized narrativity". For example, in the opera show – a syncretic ensemble, an "intertextual and polidiscursive" totality– music reflects the protagonists' actions, meaning that the "musical themes function like actants." (Tarasti 1996: 58) Based on this criterion, we may distinguish between "subject-themes, object-themes, adjuvant-themes, opponent-themes" in the opera music, (Tarasti 1996: 64). For Tarasti, these actantial categories reveal the "dramatic" dimension of the opera music. Subsumed under the same general theory, a semiotics of choreographic expression may be usefully connected to musical semiotics. Manifested autonomously or complementarily in the musical and/or (only) in the kinesic substance, the choreographic signification may be constituted on the basis of the same narrative-actantial structures.

For example, in La Esmeralda, a ballet in 3 acts, 5 scenes, inspired by Notre Dame de Paris by Victor Hugo, choreographed by Jules Perrot, with music by Cesare Pugni, presented for the first time at the Ballet of her Majesty's Theatre, London on March 9, 1844, (and in 1994, by a Ballet and Symphonic Orchestra Moussorgsky from St.

Petersburg), a series of musical tones mark the character of the protagonists and the scenes. It is, for instance, deep, grave and sombre, as a background for the scene in which Frollo and Quasimodo plan the kidnapping; suave, graceful and tonic in the following scene as a background for the heroine, as well as in the previous one which illustrates the saving of the poet at the Court of Miracles; rhythmic, parade-like for the occurrence of the soldier (Phoebus), changes abruptly when Phoebus sees Esmeralda lying on the ground; and discreet and spiralling when anticipating the idyll. Thus, musical-kinesic syncretism manifests the actantial roles of subjects and objects, protagonists and opponents. The musical actors (the sonorous marks of the protagonists) and the choreographic actors (with their kinesic-postural marks) cover various positions within the actantial scheme.

In agreement with the stage action that they imagine, the musical preferences of the choreographers, are not once eclectic, going, as Maurice Béjart does, as far as the shocking mixture of certain stylistic extremes, usually regarded as incompatible: "Let's say today I do a ballet on music by Beethoven, then by Pink Floyd, then on Indian music, on music by Bach, but I mix Bach with Argentinean tangos – as I did in Faustus." (Béjart interviewed by Silvia Ciurescu 2002: 190) Why this mixture? A seemingly gratuitous extravagance, a diagnosis which dance-chronicles have repeatedly applied to Béjart, mixing Bach with Argentine tango is, actually, an ingenious musical transposition of the skill of full knowledge, as a mark of Faustian personality. It is a way of suggesting, by the musical themes selected, the extremes which define it: the evil and the angelic, experiencing fall and ascent, sensual passion and spiritualized abnegation. Between Argentine tango and Bach, the history of Homo fausticus, tormented with deep descents and great impetus, is inscribed on a musical scale. Tango evokes passion, sensuality; at the other extreme, Bach's music connotes spiritualization, the satisfactions of contemplative asceticism. We believe that by choosing this surprising combination, Béjart concentrates the duality of the Faustian being (in search of himself between Heaven and Earth, between redemption and fall, or even "beyond Good and Evil") in an intentionally heterogeneous musical discourse. Bizarre, seemingly random and gratuitously eclectic, the music of the show supports, in reality, the logic of its actantial organization. The subject confronts the anti-subject within the space of individuality of the same 'actor' (the Faustian hero). The musical themes of Béjart's show, those of the subject and the anti-subject (Greimas 1973: 162-63, 166-67), reflect the assumption of this actantial scheme. In a sequence from another of Béjart's shows, Ballet for life, the same relation between subject and anti-subject – confrontation in the space of the same actor – is achieved through musical-visual syncretism (or multimodality). The dominating semantism of associating music with image results from intersecting the semantic axes of the two "discourses". The soundtrack – the song I want to break free, from Queen's album The Works – meaningfully repeats the statements: "I'm falling in love, / God knows what I'm falling in love. / (...) I want to be free, / I want to break free. / God knows how I want to break free." With this soundtrack, in the sequences which serves as background, Jorge Donne, the famous dancer, appears as a crucified clown, laughing,

while nails are driven into his palms, and returning with a diabolical mask on his face. At the figurative level of discourse, the postures, mimics, accessories unfold two thematic symbols reunited in the potentiality of the same individual. This reconciliation probably means the gaining of the coveted freedom; Christ and Lucifer, meaning Love and Rebellion. The tragic clown reunites both valences: the subject and the anti-subject, meeting and clashing in the inner forum of the same actor, in the Greimasian, narratological meaning of the term.

The semio-linguistic reinterpretation of the traditional concept of dramatis personae is relevant for the actantial organization of choreographic discourse. The actantial roles may be assumed by different dancers or by the same dancer. In an actantial relation, the body is distributed to the metonymic actors, that is, the different segments of the body involved in the discursive performance (on this see Greimas 1983). Even a 'solo' dance may manifest an actantial, polemic structure or, on the contrary, a contractual structure, corresponding to the moods or emotions expressed. The duality of emotions may be represented by two different dancers or by a single one; thus, the inner tensions of the same individuality are being projected (Laban 1994: 22).

The game of actantial functions is a "mobile constellation" (see Groupe ì 1972) which refers to two aspects. First, although the discourse reduces the story-telling to one single point, each character may occupy the privileged position and orient the other functions differently. Structurally speaking, the actantial constellation is invariable. In terms of performance, through the distribution of concrete characters on the standardized actantial positions, it is variable. Secondly, the other type of narrative 'mobility' introduces process in the analysis upon the actantial relations. For each participant, the game of relations may change; an opponent may provide help, and a friend may turn into a rival. For example, in the ballet La Bayadère (The Temple Dancer), staged in four acts and seven tableaux by French choreographer Marius Petipa to the music of Ludwig Minkus, in the last show produced by Rudolf Nureev and staged at Paris National Opera (the ballet was first performed at the Imperial Bolshoi Kamenny Theatre in St. Petersburg, Russia, on 4 February 1877), the High Brahmin oscillated between the hypostasis of opponent and that of adjuvant. These actantial roles are actualized by choreographic predicates, manifested, in their turn, through kinesic figures. As opponent, he performs a sign similar to the one which means 'death' in the French gestural code of the deaf-mute. As adjuvant, he also assumes the prerogatives of the 'referee who attributes good', according to the actantial typology of Étienne Souriau (1950). Nikyia, the Bayadere, performs a detour of the stage with arms wide open. By means of mimics and posture, she signals unavailability: the body or face towards the public or backstage, the eyes fixed offstage. The High Brahmin's circular movement shows hostility towards the heroine. His gesture redraws the protective circle of mages and alchemists: with the arm and the palm stretched forward, a sign of interdiction and/ or imposing distance. Several actantial functions may merge in the same character; in this case, those of the opponent and adjuvant. Functional syncretism finds appropriate ways of expression, in non-verbal (kinesic or proxemic) codes. To manifest the actantial

isotopies, each choreographic text/discourse selects its own means of expression (see Popa Blanariu 2008). These may be integrated into a restrictive system, such as the code of classic ballet, or, on the contrary, may be open, like modern dance.

As mentioned, the globality of discourse (verbal or non-verbal) is constituted like a network of actants and predicates. The concepts of actant and actor enable the establishment of two classes of discursive isotopies: predicative and figurative, thematic, affective isotopies etc. The former ensure the identity of the actants, whereas the latter that of the actors. We may distinguish between two situations: a) the same actant corresponds to an entire class of predicates, which he assumes throughout the discourse; b) each predicate may manifest several actants (Fontanille 1998: 142). The same kinesic "figure" may manifest, in the discourse, different predicates, by means of which distinct actants are performed. An illustration can be provided with a sequence from Cartea lui Prospero (UNATC, 1994), Sergiu Anghel's choreography of Shakespeare's The Tempest. In this case, raising one's arms is an act distributed both in the discourse of the adjuvant – the ethereal spirits, loyal to Prospero, as well as in that of the opponent, Caliban, the beastly spirit (Fluchère 1960). The opponent raises his arms to beg for mercy, to announce his surrender, while the adjuvant raises his arms as a sign of threatening power. The mimics and the emblematic objects constitute, in this case, distinct elements. The presence/absence of thyrsi – a sign of punitive authority – marks the gesture of raising one's arms: (threat, victory) in the case of the adjuvant, (defeat/ surrender) in the case of the opponent. The homokinesis (which we have named in this way by analogy with verbal homonymy) may be solved only contextually. The same (semiologic) figure is distributed to several distinct semantic units (predicates and actants). The opposition of the signs euphoria/dysphoria corresponds, in this case, to predicative (sememic) oppositions: to succeed/ to fail, to conquer/to be defeated. Taking into account the semantic level, the predicative and actantial isotopies may be identified only in context.

The predicative value of a figure may be established only within discourse. Critics of Shakespeare's The Tempest believe that its fundamental theme is the victory of spirit over matter, of melos over chaos, of man over himself. Prospero, who enslaves the beastly and ethereal spirit, finds no rest until he accomplishes the regeneration of his enemies. It is the ultimate victory, the victory of spirit over matter, of love over hate (on this see Fluchère 1960). In Anghel's choreographic adaptation, these major thematic isotopies from Shakespeare's text enable the subsuming of the kinesic figures under two predicative isotopies by means of these, two distinct actantial categories, the adjuvant and the opponent, are manifested. By 'cosmotic predicates' I designate those predicates which are achieved through ascending, rhythmic, synchronized figures. They correspond to the thematic isotopy melos – harmony and order, imposed by the power of the demiurgic spirit. The chaotic predicates are those which are manifested through descending, arrhythmic figures. They are subsumed under the thematic isotopy chaos: crude, instinctual nature. The class of cosmotic predicates generates the adjuvant; that of chaotic predicates, the opponent. Cosmotic predicates are achieved through figures such as: jumps, wielding thyrsi, as well as through the consistently straight

posture of the head, neck, back (in ancient ritualistic dances, the displaying of weapons had an apotropaic function, protecting against forces which threatened the order of the world). The chaotic predicates are rendered through figures of decline: steps staggering sideways and backwards, heavy balance, shaking, walking/crawling on all fours, collapsing.

The Tempest - choreography and dramaturgy: Sergiu Anghel (Anghel's youtube channel >>http://www.youtube.com/watch?v=jkAa7bUk-Is)

In the scene of Caliban's surrender, kneeling is, apparently, an act through which the adjuvant, as well as the opponent, is manifested. However, verbal polysemy may constitute a source of confusion. Despite designation by means of the same (verbal) term, there are two distinct kinesic figures, which manifest their own predicate and, correlatively, their own actant. It is an obvious distinction between the way in which Caliban kneels humbly and the way in which the spirits loyal to Prospero kneel threateningly and victoriously. Caliban, the beastly spirit, collapses heavily on his

fours, like a wild defeated animal: with his hands and both of his knees on the ground, and his head lowered. The good spirits place one knee only on the ground, keeping their backs straight and heads upwards. How one supports oneself (on one or both legs) constitutes, in this scene, a distinct postural trait which serves for actantial individualization. Adjuvant – winner, in a posture which compensates (by the ascending posture of the back and head) the downward meaning of kneeling. Opponent – defeated, bending his entire body towards the ground. Kinesic figures verbalized through the same term ("to kneel") correspond, on the semantic level, to different predicates (to conquer/ to be defeated) and different actants. The semantic (predicative) value of the two figures is established in the co(n)text.

Ariel, the ethereal spirit: ascend ing movements Caliban, the beastly spirit. Low movements

To conclude, even when dance renders an inner (psycho-emotional) path, it may be analyzed by means of semiotic tools as applied to narrative, since narrativity is an expression of process. By means of choreographic kinemorphemes and the joint mobilization of the referential and the emotive, the inner substance of dance can be projected towards the exterior.

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BOOK REVIEWS

Laura M. Sager Eidt, *Writing and Filming the Painting: Ekphrasis in Literature and Film*, Amsterdam: Rodopi, 2008, pp. 243.

Study of *ekphrasis* gains popularity as a powerful wing of intertextuality. If the whole range of artworks is counted under one term, i.e., *text*, then *ekphrasis* widens its semantic scope beyond its original Greek reference "to speak or describe fully". Today it is used in multidisciplinary cross-referential terms – literature or verbal texts representing non-verbal art forms, particularly painting, sculpture, graphics and architecture in their verbal transformation. The most popular example of *ekphrasis* that a student of literature encounters is John Keats's "Ode on a Grecian Urn" where the poet describes a painting on a Greek urn preserved in the British museum. This painting is narrated by Keats so vividly that the piece of painting appears talking of itself.

The author of the present book treats *ekphrasis* or narration of painting in literature and film, i.e., intertextuality of painting and literature, on the one hand, and that in film, on the other. She writes seven chapters: the first chapter defines ekphrasis in literature and film while offering a history of aesthetics of *ekphrasis* in its relation with ideology as also expanding its definition. There has been a powerful debate regarding the primacy of the verbal and pictorial signs. When poetry is assessed in terms of narrative representations primacy of the pictorial sign has been granted (Plato through Simondes, Horace and Plutarch). When the word is considered as a sacred phenomenon and painting and sculpture as works manual labour, poetry is considered superior to visual arts (Augustine and Leon Battista Alberti). During the Renaissance the works of Leonardo Da Vinci reverts the Simonidian axiom into "if painting is mute poetry, then poetry is blind painting". The debate somehow appears solved by Lessing: literature represents moving time whereas painting and sculpture represent static space. But Keats perceives temporality in painting while reacting to the moving events of the classical Greece.

This kind of intertextuality is also named intermediality/ transmediality in current scholarship although some other terms such as transposition transformation, intersemiotic transposition and translation have been suggested by some critics. But the present author does not consider them suitable for explaining the ekphrastic process that she analyzes. In studying the ekphrastic process she has been benefited by Siglind Bruhn's analysis of musical ekphrasis, Claus Cluver's various expansions of literary ekphrasis and Dona Poulton's filmic ekphrasis of painting, although she is of the opinion that none of them has touched upon the ability of film to transmedialize a work of art by adapting the pictorial into the cinematographic language, none has investigated the immense possibility of filmic ekphrasis that has at its disposal verbal, visual and auditory means of transmedializing painting. The semiotic system of film is even much wider than that of the theatrical performances because of its kinetic range. Thus filmic ekphrasis is obviously much wider in scope than literary ekphrasis. So also in case of filming painting. The rivalry between words (literature) and images (painting) might lose or intensify its relevance in film.

The author discerns four categories of ekphrasis in literature and film: attributive ekphrasis, depictive ekphrasis, interpretive ekphrasis and dramatic ekphrasis, and examines how do these categories affect the interpretation of the work of art: "In so far as ekphrasis can be said to be a self-reflective genre, to what degree are the four categories self-referential, and what role does the paragone play in visual, filmic ekphrasis?" (p. 26) But these categories are not confined to only interpretation of filmic ekphrasis, they can also be applied to poetry, novel and drama, although being more qualitative than quantitative, they account more for degrees and kinds of involvement. Attributive ekphrasis include verbal allusion to pictures in a description or dialogue of a text or film – scenes in which artworks are shown. In depictive ekphrasis images are described, discussed or reflected more extensively than in the text or scene. This kind of ekphrasis is often followed by interpretive reflections exemplifying interpretive ekphrasis which is of two different forms – either as a verbal reflection on the image, or a visual verbal dramatization of it. Thus interpretive ekphrasis often involves a higher degree of textual or filmic self-reflexivity that the author calls dramatic ekphrasis. Here the images are dramatized and theatricalized to the extent that they assume a life of their own. Therefore this category is more visual than the other three. In the following chapters (3-6) she analyzes her arguments in her case studies of filming three particular paintings of the three major European painters of the 17th and 18th centuries – Francisco Goya (Spanish 1746-1828), Van Bijn Rembrandt (Dutch 1606-69) and Jan Vermeer (Dutch 1632-75).

It seems Keats's ekphrasis of the "Grecian Urn" applies all the four categories Sager Eidt discerns in her present work. Attribution, depiction, interpretation and dramatization all are adopted by Keats in glorifying the painting on the urn. Attribution of eternity to a tangible artifact is manifest through depiction and interpretation whereas Keats experiences the spatial stasis of the painting in its kinetic tempo: "What mad pursuit? What struggle to escape?" The romantic imagination of the poet relishes love not in its final attainment, but in the eternal pursuit of the Platonic unreachable. Similarly, the musical ekphrasis, writing music of both nature and art, of the nightingale and the Grecian urn adopts all the four categories:

Adieu! Adieu!
Thy plaintive anthem fades
Past the near meadows, over the still stream,
Up the hill-side; and now 'tis buried deep
In the next valley glades;
Was it a vision, or a waking dream?

This visuality of music is contrasted with the audibility of painting: "Heard melodies are sweet, but those unheard

Are sweeter: therefore, ye soft pipes play on,
Not to the sensual ear, but, more endeared,
Pipe to the spirit deities of no tone:

One can easily pick up the high pitch of ekphrastic imagination of Keats that has immortalized him in the history of world literature not confined to only the romantic

realm. In fact creative imagination is always ekphrastic. Consider filming the literary texts by Satyajit Ray. Ray was originally a painter. The scenarios of his films were always painted/ drawn prior to the scripts. He understood film as preeminently a visual art. Thus filming a literary text must visualize the events and characters as vividly as painting does transmedializing the tangible in its kinetic form. Ray knew the secret of filming a verbal text, what he learnt from his mentor Jean Renoir: the more he exercises his ekphrastic imagination, the better is the filmic merit. A movie picture differs from a theatrical performance insofar as its pictorial elements excedes the theatrical presentation. A literary text is transformed into an intertext, an intermedialization of pictorial, verbal, auditory and gestural signs. In Ray's films pictorial signs determine the gestural and auditory elements. But Ray has not filmed any painting.

Sager Eidt, the author of the present work, takes up Goya's paintings *Capricho 43* filmed by Carlos Saure and *Sleep of Reason* as adapted by Konrad Wolf Rembrandt's *Self Potrait at the Age of 34* filmed by Alexander Korda on the screenplay written by Carl Zuckmayer and Virmeer's *Girl with a Pearl Earring* filmed by Tracy Chevalier and Peter Webber. Although, screenplays are ideally pictorial (not picturesque), it is all the same a literary text, and cinematography in presenting an ekphrasis of this screenplay transforms its total form and structure. Similarly when a painting is presented in its ekphrastic screenplay it is also changed formally and structurally according to the screenplay writers understanding and interpretation. Therefore, filming a painting via its screenplay is a double shift or twice removed from the truth of the painting itself. But in this intermedial removal truth is neither destroyed nor distorted; it is re(de)constructed. The author writes:

> My aim in this study has been to expand the scope of ekphrasis and to demonstrate the usefulness of reading film in the light of the aesthetic systems provided by both literary ekphrasis and art history. Thus I have argued that the ancient literary device of ekphrasis is applicable to film as well and can serve to better understand film's understanding of itself as hybrid medium, situated between narrative and dramatic texts and the visual arts, but also incorporating musical elements. My analysis thus demonstrates that the disciplinary boundaries between literary studies, film studies and art history are steadily eroding. (p. 213)

She claims that a comparison of literary and cinematic ekphrasis will highlight not only the similarities between the two categories, but also the uniqueness of cinematic ekphrasis that enables it for occupying its own specific status among the artistic genres developed till date. It explodes the binary relationship between visual and verbal discourses: "Instead of simpler setting one against the other and overturning the verbal through the visual, cinematic ekphrasis makes the relationship a triadic one between verbal, visual and filmic elements. In so doing film uses ekphrasis to define itself, to foreground and distinguish the 'cinematic' nature of its discourse from both the literary and the purely visual discourses." (p. 213-14)

For substantiating her claim the author cites several examples. Goya's *Sleep of Reason* for example has been transmedialized in poetry, drama and film. Gunter Kunert's poem "When Reason sleeps, the Monsters come forth" reads (in translation by the author):

There man sits, his/ upper body bent over the table, his head/ Resting in/ the bed of his arms, / And sleeps. // From the dark background invade the / Lemurs, battalions of shadowy/ bats, owls, hoary and malicious/ Their faces, fluttering about the sleeper/ Evil eyes, sharp talons, hard beaks/ Woe should reason sleep!

As in the Keats's "Ode", a reader notes all the four categories of ekphrasis discerned by the author in this literary ekphrasis of Goya's painting. Antonio Buero Vallej, the famous dramatist who invited controversy in his dramatization of *Las Meninas* (1960) a painting by the Spanish artist Velazquez (18th c.), (The painting being posed by Michel Foucault as the representation of the 18th century episteme) has also dramatized this painting as representing Goya's mind. While presenting Goya's reaction to the political situations of his time (that Goya represents in his said painting) the dramatist uses "immersion effect" to draw the spectator into an actual physical experience analogous to that of a character on the stage. Goya's terror is represented in the drama by heart beats, sounds and voices. Several instances of absolute silence are presented in which the audience is plunged into Goya's mind. On the other hand, Carlos Saura's film on Goya is based on his paintings that reflect his mental conditions – thus presenting an ekphrasis of Goya's pictorial imagination.

Sager Eidt's meticulous investigations into the inter-genric mediation of the verbal, visual and cinematic arts are certainly admirable. Her power of correlation and interpretation contributes substantially to the area of intermedialization in world literatures. But her comments that "Filmic ekphrasis thus rewrites the Horatian phrase *ut pictura poesis* as both *ut pictura cinema* and *ut novella cinema*" sound uncritical. When Horace's paragone has been rejected long since, and the very idea of froming any paragone in aesthetic judgements has been outdated, rewriting Horace's dictum is simply irrelevant. Ekphrasis does never imply any paragone. Verbal ekphrasis of pictorial art does never imply any paragonal status of painting. Ekphrasis is a healthy practice of creative imagination. It never questions the unique status of any genre. Intermediality does never intervene the independence of any medium. Like the classical dictum *ut pictura poesis* the romantic dictum *ut musica poesis* has also been rejected long since.

Sushil Kumar Saxena, *Aesthetics: Approaches, Concepts and Problems*, Delhi: Sangeet Natak Akademi and D. K. Printworld (P) Ltd. 2010, pp. 446.

Sushil Saxena's intellectual journey continuing for more than half a century has been exemplary in the history of Indian philosophical exercise. He started with a study of Bradley's metaphysics and turned to philosophy of art specializing particularly in Hindustani music and Kathak dance, two leading performing art forms that emerged in the medieval India as a part of the Mughal courtly culture. His approaches to these art forms have been modernist in general and symbolist in particular with an ardent zeal

for following the principles of two major symbolist philosophers – Ernst Cassirer and Susan Langer. Since his first publication in 1967, he has published ten books including the present one among which more than the half of the number has been dedicated to the studies in Hindustani music and dance, besides a book on Gandhi's religious faith and principle, and another, *Seven Western Philosophers of Art*.

The present book contains six chapters: 1. Aesthetics Today, 2. Some Basic Conceptions and Distinctions, 3. The Aesthetic Attitude, Experience and Points of View, 4. Art and its Linkages, 5. Theories of Art, and 6. The (Indian) Rasa Theory. But, as the bibliography shows, Saxena confines his study to the publications till the eighth decade of the last century implying that he is out of touch with the volumes of researches and movements that have evolved during the next three decades. Philosophical aesthetics has passed through revolutionary challenges and movements which have remained simply untouched by the author. A present reader, therefore, loses interest in evaluating the work, although his attention is drawn to the exceptional clarity with which the author has treated the issues raised during the heydays of modernism. A reviewer must, therefore, highlight this positive aspect of the book without of course sparing the author for his lack of awareness of the contemporary scholarship that has harmed his observations on the issues he has dealt with.

In the first chapter Saxena surveys the progress of the area of knowledge called *aesthetics* from the German philosopher Alexander Baumgarten (1735) till the modernist period that covers linguistic analysis and existential phenomenology – through the symbolists like Susan Langer, formalists like Clive Bell with some hints on the Indian (Sanskrit) perspectives in discussing *rasa* theory in understanding various art forms – theatre, poetry, music, sculpture and dance. By the term *aesthetics* Baumgarten refers to *sensuous perception* (as derived from the Greek *aisthesis*) that he defended as of a cognitive value no less important than our exercise of reason in cognizing truth. But in the contemporary (Western) treatment of *aesthetics* "what we find generally dominant is analysis of theories of art – say, as form, expression, or as symbol – and of certain concepts related to or within art: for instance, the concept of the *work of art* and the concepts of representation, illusion, intention and meaning within the arts. This is however only the focus, not the whole ambit of present-day aesthetics which (we have seen) is visualized very widely today. It is regarded as a serious, academic and many-sided concern with *the arts*. The view-point of philosophy is only one of the many approaches here listed. In other words, *philosophical* aesthetics is only a form or part of aesthetics taken generally. But whatever be the kind of aesthetics, its subject of study is held to be *art*; and today the word 'beauty' is often left out." (p. 28) Saxena's observations regarding the topics of modernist aesthetics as philosophy of art is absolutely accurate. But he is not aware of the new areas of aesthetics that have developed during the last decades of the twentieth century continuing till the recent years of the present century. Environmental aesthetics has been a leading area of discussion that includes focus on the beauties of gardens, cities and even ruins. Some even has suggested an area called somaesthics irrespective of the validity of counting

them inside aesthetics proper. If a sense of civility is to be counted under aesthetics then one might think of nice cities, delicacies and decency in life-style to be counted under aesthetics. But then, again, art will crop up as a metaphor to interpret them as "art of living". In fact in this sense, Vatsyayana the Indian sexologist (3rd c. AD) suggested the sixty-four arts that include even the ways of sexual union. If the meaning and area of aesthetics are extended this way then aesthetics would cease to be an area of theoretical exercise exclusively, referring in that case, to even descriptive manuals such as the *Kamasutra* which ultimately has been suggested by some scholars nowadays. But, by no means erotics can be considered as an area of aesthetics.

In complying Saxena's complaint that the issue of beauty is often left out, if aesthetics would be a quest for or analyzing "beauty" in both art and nature, then the aestheticians would run after the Keatsean mirage of the identification of truth and beauty. The meaning of beauty has been notoriously relative and context-bound. Appreciation of the non-art phenomena, both natural and man-made including even Duchamp's *Fountain* has remained, as we have already pointed out, appreciation of art in its metaphorical extension. Therefore, aesthetics beyond art, is practically appreciation of *non-art* as *art*, the problematic taken up by Saxena in the second chapter where he discusses issues involving aesthetic and non-aesthetic qualities. But the consideration of aesthetic qualities as broader than artistic qualities is not tenable. All the aesthetic qualities and predicates counted by the critics can equally be countered as artistic excepting the intentional aspects in man-made art works such as representation, expression and communication. Kant's distinction between beauty and sublime may even be considered contextual (see David Fenner, *Art in Context*). Kant's sublimity has been already anticipated by Aristotle who has discarded any such quality from his ideal tragedy. Inconceivable vastness of natural landscape is also unrelishable (*anasvadya*), and, therefore neither beautiful, nor aesthetic is non-artistic.

In the third chapter Saxena highlights the issues of aesthetic attitude, experience and point of view. All these issues can be critical only if the modifier "aesthetic" is objectively determined. The present reviewer has demonstrated (*Art and Experience*, 2003) that this modifier is only a circular one. The question of taste/ sensibility is strictly relative and contextual. Excepting a non-practical sensuous awareness that might be denoted by the Sanskrit term *sahridayata* none else can be predicted to the phenomenology of experience. This is the only universal qualification necessary for a man to enjoy both nature and art. Abhinavagupta reasonably detects obstacles (*vighna*) that debar one in doing so. But neither Kant's "disinterestedness" nor Bullough's "psychic distance" explains the necessary qualification for such enjoyment. Appreciation of formal qualities or even a transfiguration is strictly contextual. No universal criteria can be formulated for enjoying such phenomena.

Saxena's treatment of the whole area of issues in the perspectives of their Western origin as well as in their application to appreciate Indian art and philosophy speaks volumes of his maturity of thought, wide-ranging learning and invaluable critical observations. In fact, Saxena's characteristic clarity in explaining the intricate theories

remain unparallel and provides an excellent source book for understanding the philosophical approaches to art and beauty forwarded by the Western tradition during the modernist era.

Saxena concludes the present work with a long chapter on the Sanskrit *rasa* theory, a reprint of an earlier publication in *Sangeet Natak* (XXXVII, No. 2, year wanting) for maintaining a balance, as he notes, in treating the Western and the native aesthetical traditions, although he expresses his limitations in interpreting the Sanskrit treatises (because of his lack of required knowledge in Sanskrit?). But, keeping aside his humility, Saxena offers an original interpretation of the *rasa* theory as also its application to understanding some vital issues in Western aesthetics, and simultaneously appreciating modern Indian music (Hindustani), dance (Kathak) and poetry. In this interpretation Saxena's strength and limitations both are revealed. He rightly understands *rasa* in the light of contemporary Western phenomenological idiom wisely revising some of the interpretations of authorities like Sushil De, although at the same time manifests his limitations in stating that "Bharata's theory is applicable also to some such art-forms as non-dramatic poetry and Kathak dance, to which it has not been convincingly related so far." (p. 373). He ignores that the *rasa* theory has already been applied to non-dramatic (epic and lyric) poetry as early as the 9th-10th C. by the *Dhvani* theorists Anandavardhana and Abhinavagupta. As regards its application to music and dance, efforts have also been made, through controversially, by Ananda who formulated the *rasa-dhvani* theory originally on semantic ground. However, even on Bharata's own ground, which Saxena follows, *rasa* is strictly confined to the phenomenology of theatrical performance, the semiotic factors of which are inclusive of music, dance, painting and poetry (*kavya*).

In Bharata's view music, dance and poetry (dialogue) are only components of the theatrical performance. Left to themselves they cannot generate (*nispatti*) *rasa* independently. Ananda's theory of generation of *rasa* by verbal art (epic and lyric poems) is based on a typical semantic property he names *vyanjana* (an additional tertiary property he thought, he explored, along with two properties *abhidha* and *laksana* explored earlier). The meaning due to this potency he named *dhvani* which, he argued, generates *rasa* in verbal art too. Keeping this partial understanding of the *rasa* theory aside, a reader is very much impressed by Saxena's original probe into the subject as a whole. The work is certainly an admirable effort by the most matured aesthetician of our country who has been contributing to this area of knowledge for over four decades with his deep sense of dedication and gifted insight.

Mary Ellis Gibson, *Anglophone Poetry in Colonial India 1780-1913: A Critical Anthology*, pp. 397; *Indian Angles: English verse in Colonial India from Jones to Tagore*, pp. 334; both published by Ohio University Press, Athens, 2011.

Edward Said's prejudice against the British Orientalism is once again proved unreasonable by this publication of critical anthology and its companion monograph. Mary Gibson's sincere and meticulous researches have brought to light a rich literary

tradition that emerged in the imperial India reflecting a very happy and congruent cultural exchange between the British and Indian polyglots that influenced the whole of the European literary and intellectual heritage. Studies in literature, language, religion and philosophy took an amazing turn that gave birth to the disciplines of comparative literature, language (philology), philosophy and religion that have flourished today with its fragrant flowers and sweet fruits. The limitations of the Marxist approaches to the colonial culture in India to which much of the post-colonial studies owe have been exposed duly and arguably. Mary Gibson has collected both the Britain-born and India-born British poets as well as India-born Indian poets who wrote poems in English language, a genre that she names "Anglophone" instead of often used epithet Indo-Anglian. She always uses the phrase "English language literature in India". She writes:

Over the course of the nineteenth century, the range of English language poetic production in India widened, drawing poets from varied backgrounds and moving into realms domestic, religious and political.

Anglophone Poetry in Colonial India 1780-1913 traces these areas of cultural exchange from the beginning of English language literature in India through the nineteenth century. It begins with Jones, along with various members of his circle and concludes with poems written in the early twentieth century, taking as its end point Rabindranath Tagore's Nobel Prize in Literature. The trajectory of these poems moves from Indian and British romanticism to the poetry of the *fin de siecle* and early modernism, although these poems complicate traditional narratives of literary history. The poets whose works are presented here engaged in intricate networks of affiliation and disaffiliation, and their poems challenge simple periodization and nationalist narratives. The anthology collects thirty-nine poets starting from William Jones and ending with Sarojini Naidu through well-known and popular names such as John Horsford, Anna Maria, Kashiprasad Ghosh, Henry Derozio, Michael M. Dutt, Sashi Chunder Dutt, Edwin Arnold, Greece Chunder Dutt, Aru Dutt, Toru Dutt, Rabindranath Tagore, Rudyard Kipling, Manmohan Ghose and Aurobindo Ghose. She has also appended, to this collection, four comic and satiric poets. The anthology, thus, looks attractive and authentic as also comprehensive.

The present anthology of poets, as the editor claims, is an improvement over its predecessors. Elleke Bochmer's *Empire Writing* (1870-1918) is global in scope. T.O.D Dunn's *Poets of John Company* (1921) treated Indian poets separately from the British poets and his *Bengali Book of English Verse* (1918) was entirely biased towards Bengal. On the other hand, since Dunn's works, British and North American scholars focused on prose fiction and non-fiction, rather than on English language poetry in India. Similarly Indian scholars focused only on these poets who can be claimed for an Indian nationalist career. Other scholars have omitted in their collections all British and American-born poets. In India, Indian English language poetry has been understood to begin with Henry Louis Vivian Derozio that continues through the modernist experiments of the Calcutta Writers' Workshop and beyond. Examples of such anthologies may be cited: Vinayak Krishna Gokak, *The Golden Treasury of Indo-Anglian Poetry: 1828-1965*

(1970), A. N. Dwivedi, *Indian Poetry in English: A Literary History and Anthology* (1980), V. N. Bhusan, *The Peacock Lute* (1945) and Eunice De Souza, *Early Indian Poetry in English: 1829-1947* (2005). Apart from this comprehensiveness in collecting the whole range of English poetry written in India during the colonial period, the editor Gibson has prefixed introductory notes to each author focusing their biographical data, and in an introduction of twenty-nine pages has highlighted some critical points that are essential in understanding the historical context, critical outlook of the poets together with notes on the literary audience and printing facilities during the period concerned, apart from offering quite valuable and perceptive appreciating criteria in different sections such as English language in a polyglot culture, Print, Reading and Politics of Poetry, Satire and Devotion, Bards and Exiles: The Trans-peripheral in the Trope of English Language Poetry, Theoretical Premises and Editorial Principles. In these sections the editor has exhibited her skill in understanding not only the historical context of a polyglot literary culture, but also a superb sense of critical appreciation, the very methodology of her analysis being highly sophisticated and updated in its style, dealing with the themes, attitude of the poets in their movement from British sensibility to the Indian nationalist canon, with also developing a strong vernacular tradition in the framework of British literary culture. The transition of Madhusudan Dutt from his English writings towards a vernacular tradition of Bengali poetry with an aim at creating Milton, Byron and Shelley in "Bangla" language, and Aurobindo's transition from the European classical Helenic muses to the Indian goddess of Saraswati are two different modes of nationalist canons that were emerging quite spectacularly. The editor is extremely perceptive in coordinating all these factors into a single literary scenario.

In the introductory essay the editor has highlighted certain vital issues relevant for understanding the poems collected. First of all a reader must be aware that these poems are the products of a polyglot culture. Although Jones was a British by birth, he studied Arabic and Persian in Britain, and picked up Sanskrit and even vernacular soon after he arrived in India (Bengal) in 1783. In fact, it is his love for Sanskrit that he could build up new systems of knowledge that are so valuable for international scholars in comparative culture. Besides, Aurobindo Ghose, Madhusudan Dutt and Sarojini Naidu have all been polyglots. Calcutta, in the 1830s was a home for a rich mix of people speaking Bengali, Hindustani (Hindi and Urdu), Chinese, French, Portugese, Arabic, Persian, Burmese, Armenian, Tamil, languages of Jews and Parsis that could be read by those classically trained in Sanskrit, Greek and Latin. Educated elites in colonial India were multilingual before the arrival of the British poets who entered India already rich in literary culture, and chose to write in their mother tongue. The editor divides the nineteenth century into three phases of poetic production: 1780-1835, the mid-century and the period between 1780-1913. During the first phase the British poets like Burns, Moore, Byron and Keats were more influential whereas Wordsworth, Coleridge and Southey were less acknowledged. Contemporary British poets were mingled with Persian and Sanskrit poets in translation. Subsequently printing presses were installed with the arrival of the Christian missionaries after the East India Company's charter in 1813 –

William Carey's Serampore Press (1800) and later Baptist Mission Press in Calcutta. Particularly Carey's press was notable for its designing and casting types for translation of the Bible into numerous South Asian languages. By the 1850s printing had spread beyond Bengal. The editor then offers a vast panorama of cultural changes that occurred during the course of history producing a poet like Tagore whom Ezra Pound considered no less than a modern survival of the Alglo-Saxon bard because of Tagore's mingling of contemporary sensibility with the vernacular literature of the Bauls and Vaishnavas.

In the companion volume the author states that she "came to ask how poets and readers in India created, perpetuated, and challenged a canon of English language poetry…This book aims to answer these questions. My project combines historical and theoretical reflection, adding to the canon of English language poetry written outside of Great Britain and at the same time critiquing that canon." Scholars in this area, prior to the present author studied the English poems written during the nineteenth century by the poets who were of the Indian birth, excepting only Henry Derozio, considered the father of Indian English poetry "the Indian Keats". But Derozio, who called himself an "East Indian", was of mixed breed – mother British and father Portugese. Thus what the author argues strongly is the fact that the category of "Indian English poetry" written in colonial period should not be ascribed to the poets on nationalist foundation, i.e., poets born in India. In her view, there is no difference between Mary Carshore born of Irish Catholic parents in India and Manmohan Ghose, a born Indian but educated in England from the age of ten. The canon of English language poetry should not be shaped to the contours of nationalism, Indian or non-Indian by birth. Poetry written in colonial situations tells us even more than the prose narratives more about figuration, multilingual literacies and histories of nation and nationalism.

The companion is divided into three parts each part containing two chapters. The first part deals with Jones, Horsford, Anna Maria, Derozio and Emma Rolents. The second part with David Richardson, Kashiprasad Ghosh, Madhusudan Dutt and Mary Carshore; the third part with Mary Leslie, Toru Dutt, Manmohan Ghose, Sarojini Naidu and Rabindranath Tagore. The themes of these parts are ordered under: (I) Language, Tropes and Landscapes in the Beginnings of English Poetry, (II) The Institutions of Colonial Mimesis 1830-57 and (III) Nationalism, Religion and Aestheticism (including *fin-de-siecle*) in the Late Nineteenth century. Jones is the "inventor" of the genre called "English Language poetry" in India. He is considered "learnings learning" during who "changed the landscape of European literature giving impetus to a new kind of Orientalism in British poetry." The author starts her first chapter of the first part titled "Contact Poetics in Eighteenth-Century Calcutta" with exclamations of Sir William Jones:

"To what shall I compare my literary pursuits in India?...Such am I in this country; substituting Sanskrit to Greek and the Brahmans for the priests of Jupiter and Valmic Vyasa and Calidasa for Homer, Plato and Pindar." (Aug 23, 1987) and of Anna Maria:

Adieu to INDIA's fertile plans,
Where *Brahma*'s holy Doctrine reigns;
Whose virtuous principles still bind
The *Hindoo*'s meek untainted Mind;

The author treats the whole range of poets and their poems in a non-nationalist view. Although she does not treat Aurobindo Ghose in her *Companion*, a stanza that she quotes in the *Anthology* speaks volumes in assonance with the poets quoted above:

For in Sicilian olive-groves no more
Or seldom must my footprints now be seen,
Nor tread Athenian lanes, nor yet explore
Parnasus or thy voiceful shores, O Hippocrene
Me from her lotus heaven Saraswati
Has called to regions of eternal snow
And Ganges pacing to the southern sea
Ganges upon whose shores the flowers of Eden blow
(Songs, 1923)

Limits of space debar me from presenting a full account of the author's sensitive explorations in the area of studies that she has undertaken so carefully and meticulously that surpass, I must say, all other predecessors. Her point of view, arrangement of the themes in their critical perspectives, lucid style of narration along with accurate information, judicious comments and perceptive analysis promote the works to the level of a marvelous piece of literary architecture, simply wonderful and unforgettable. We are grateful to her, and excepting this gratitude no language can assess her contribution.

A.C. Sukla

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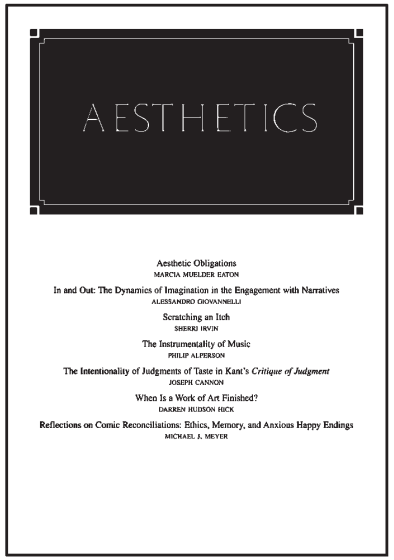
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Edited by
SUSAN L. FEAGIN

Published on behalf of the American Society for Aesthetics

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